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"THE GHOST TRAIN."

At The St. Martin's.

A Play in Three Acts, by Arnold
Ridley, presented by Westlan Pro-
ductions, Ltd., at the St. Martin's
Theatre, on Monday, November
25th.

Seah Hodgkin Caleb Porter
Richard Winthrop G. H. Mulcaster
Elsie Edith Saville
Charles Murdoch Basil Howes
Peggy Murdoch Edna Davies
Miss Bourne Gladys Ffolliott
Teddy Deakin Frederick T. Cooper
Julia Price Mary Clare
Herbert Price Neville Brook
John Stirling Vincent Holman
Jackson Walter Penberton
Smith Wilfred Langley

With all due respect to the excel-
lent company at the St. Martin's
Theatre the best performance in
"The Ghost Train" was given by the
Stage Director, Mr. Lionelle Howard,
who managed the effects "off." The
train that whistled, crashed and
hurtled its way into the Cornish
Station at the beginning of the play,
and at the end of the second act was
the most extraordinary piece of
realism ever seen—and (mainly) heard
—on the stage. When the disoriented
passengers walked into the dreary
waiting-room which is the scene of the
three acts the play opened with a
quite remarkable air of reality.

A wayside station in Cornwall, a
black, stormy night and a queer
psychic stationmaster with a story of
a mysterious ghost train that travels
from nowhere to an unknown destina-
tion—it is good material for a thrill-
ing evening. Into this eerie adven-
ture wander the six passengers. They
have missed their connection for
Truro through the silly ass of the
party pulling the communication
cord on an incline and so causing the
train to be late. The experienced
playgoer will suspect the silliness of
that young man early on, but it will
not prevent him from getting many
genuine thrills from the ensuing hap-
penings. Like that other famous
person in "The Man Who Stayed at
Home," his stupidity is a mask. In
fact he pulled the communication cord
and thus sadly inconvenienced the
honeymoon couple, Mr. and Mrs.
Murdoch, the quarrelsome pair, Mr.
and Mrs. Winthrop, and the spinster
lady, Miss Bourne, because—for some
reason not altogether clear—he needed
their presence to land the band of
gun-runners who were trading—liter-
ally and figuratively—on the ghost
train to get arms to Soviet Russia.

All that does not appear, however,
until the last act, and before we
reached there many ordeals had to be
undergone. As the next train was not
until next morning the passengers
decided to stay in the waiting-room,
despite the stationmaster's warning.
Things began to happen when that
official was found "dead" outside the
door, and after a series of knocks and
scratches and footsteps, a strange lady
in evening dress dashed in and asked
for protection. She was followed by
her brother and a gentleman calling
himself a doctor. Being Cornish, she
was supposed to be psychically
attracted to the station whenever the
ghost train was due. The sophisti-
cated will, of course, recognise her as
part of the plot, although to do her
justice the hysterical outbursts when
the phantom puff-puff does hurtle
itself through the station, was very
like the real thing.

After it has gone through the
ghostly visitants who had been pro-
phesied make an appearance. One is
old Bill Adams, the late station-
master, who treads the ramparts
swinging a phantom lamp. He does
this once before he is winged in the
arm by the silly young man, who now
begins to assert himself, and he turns
out to be exceedingly mortal, in fact
the young lady's bullying brother in
disguise. This is the beginning of the
end, but we were sorry that the nice
old stationmaster was found to be
implicated in the gun-running plot,
although it was some relief to find
that he only shammed dead at the end
of the first act.

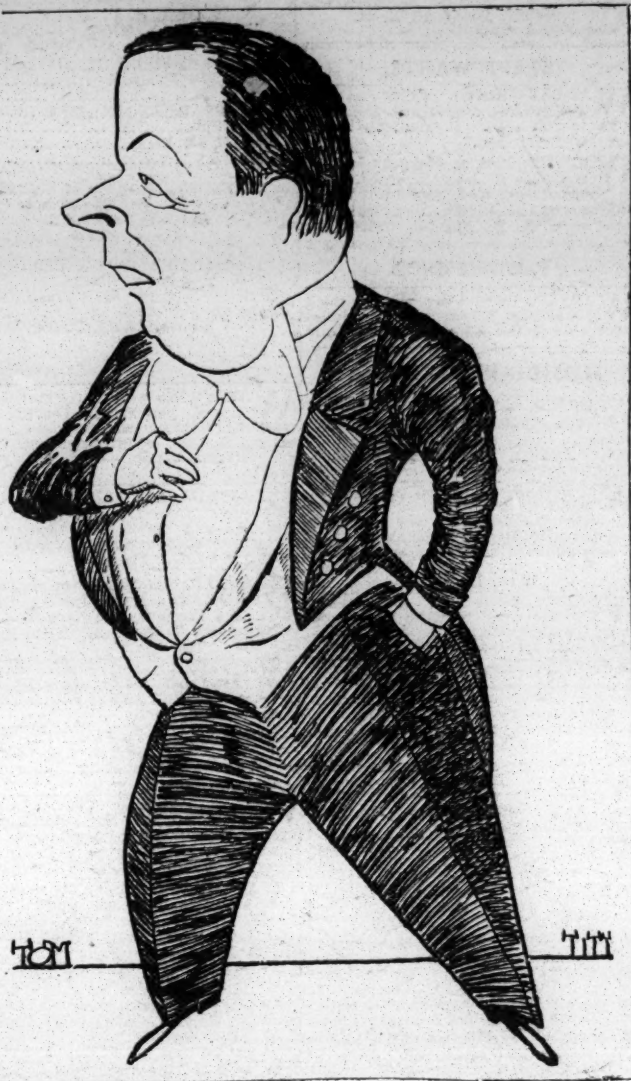
Whether "The Ghost Train" out-
bats "The Bat" and out-acts "The
Cat and the Canary" will depend on
individual spines, but it certainly has
many thrilling moments, some of
which are accounted for very cleverly.

The play is also leavened with
humour, and the company enter
spiritedly into the various phases of
the show. Best of all, perhaps was
Mr. Caleb Porter, whose recital of the
story of the ghost train was extra-
ordinarily graphic; by the simplest of
means he created the right atmos-
phere for all that was to come. Miss
Mary Clare's hysteria in the second
act was also most realistic. Mr.
Frederick T. Cooper's silly ass was
a trifle too forced, but Miss Gladys
Ffolliott's spinster lady was unerring-
ly right and provided the play with an
entertaining background of humour.

Mr. G. H. Mulcaster, Miss Edith
Saville, Mr. Basil Howes, and Miss
Edna Davies filled in the parts of the
other passengers very capably, and
Mr. Neville Brook and Mr. Vincent
Holman did well as the leaders of the
gun-runners.

The play, which has been on tour,
was produced originally by the late
Mr. Holman Clark.

Fellowship of Players.
The Fellowship of Players are giving
"Othello" on Sunday evening, Dec.
20, as their Christmas production.
Godfrey Tearle will repeat his power-
ful performance of the Moor, Dorothy
Holmes-Gore will be Desdemona, and
Emilia will be played by Laura Cowie.
Iago, Cassio, and Roderigo have not
been cast yet. The production is in
the hands of L. E. Berman, who pro-
duced "Hamlet" for the Fellowship
last summer.



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the Rage of Every Pantomime.

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"THE RING O' BELLS"

At the Comedy.

A comedy in Three Acts, by A. Neil
Lyons, presented by Archibald
Nettlefold at the Comedy Theatre
on Tuesday, Nov. 24.

Zoar Rudd Clive Currie
Hannah Rudd Ethel Arden
Benjamin Hobbs Arnold Bell
Joe Dunkerton H. O. Nicholson
Miss Bibby Una O'Connor
Gillian Hobbs Olga Lindo
Archer Rudd Richard Bird
Edward, Seventh Earl of
St. Peter Eric Stanley
Margery Joan Maude
Isabel Mary Lytton
Betty Winnie Osmond
Wilcox Frederick Burtwell
Tickner Albert Hayzen
Bristow Ernest Haines
George Bristow Robert Newton
Mr. Higginborough Wyn Weaver
First Bellringer Arthur Stratton
Second Bellringer Herbert Garthorne

In "The Ring o' Bells," produced
at the Comedy Theatre on Tuesday of
last week, Mr. A. Neil Lyons has
relied on an old theatrical device for
the theme of his play. It is impossible
to take much account of a dramatic
situation which is caused by a mis-
understanding that could have been
cleared up with half-a-dozen words of
explanation. In the young rustic
lover, Archer Rudd, and his sweet-
heart, Gillian, there was not an ounce
of life. More's the pity, for some of
the ceteras of the comedy were quite
diverting. The author of "Arthur's,"
"Sixpenny Pieces" and "Cottage Pie"
is seen more clearly in some of the
side issues and one or two of the
minor characters. There is, for
instance, a certain vitality and a good
deal of humour in Joe Dunkerton,
the village decorator with a dislike of
old oak and a penchant for electric
blue paint, and Mr. Higginborough,
with his exaggerated jauntiness,
might have stemmed out of one of
Mr. Lyons' earlier books. In the
homely country wedding scene there
was charm, even if the unsophistication
struck a literary rather than a
truly rural note at times. But these
things do not make a play. All
through, that stupid and insistent plot
portruded itself, and one can only hope
that Mr. Lyons, with his keen eye for
character, will look to life rather than
the theatre for his plots in future.

"The Ring o' Bells" was first pro-
duced by Mr. Robert Courtneidge at
the Prince's Theatre, Manchester, on
June 1, and the story was fully told
in these columns by our corres-
pondent. Only four members of the
original company are to be seen at the
Comedy. These are Mr. Clive Currie,
who, with his unfailing sense of char-
acter, makes a humorous figure of the
farmer, Zoar Rudd; Miss Ethel
Arden, excellent as the more dominant
Mrs. Rudd; Miss Una O'Connor, an-
other fine character actress whose
little dressmaker—Miss Bibby—was
instinct with life and sympathy; and
Mr. Wyn Weaver, repeating his
richly comic performance as Mr.
Higginborough.

The two principals are now played
by Miss Olga Lindo and Mr. Richard
Bird, and neither of these clever young
people could make much of their
parts. In any case, Miss Lindo is not
at her best as a village girl, and one
detected traces of Americanism in her
Sussex dialect. But she looked deligh-
tful enough in her riding costume and
altogether charming as the bride, and
there was some fine emotional strength
in her scene at the end of the second
act. Mr. Bird raged and stormed
with some reason as the lover from
whom it was so willfully withheld that
his sweetheart was really the niece—
and not the "fancy girl"—of the Earl
of St. Peter. It was a good perfor-
mance, even though the actor was
unable to give much in the way of
credibility to the play. Needless to
say, Mr. H. O. Nicholson was most
amusing as the painter and decorator,
Joe Dunkerton, who converted the
wonderful old manor house into a
modernised abomination. This soft,
bland humorous creation was one of
the redeeming features of the piece.

Mr. Eric Stanley made an easy-going,
delightfully mannered figure as the
Earl; Gillian's father, Benjamin
Hobbs, was capably handled by Mr.
Arnold Bell; and an outstandingly
good study of a young village girl,
whose malicious little-tattle ran as a
good deal of the trouble, was given
by Miss Joan Maude, who is rapidly
confirming our earlier impressions of
her cleverness as an actress. Smaller
parts were well sustained by Miss
Mary Lytton, Miss Winnie Osmond,
Mr. Frederick Burtwell, Mr. Albert
Hayzen, Mr. Ernest Haines, Mr.
Robert Newton, Mr. Arthur Stratton
and Mr. Herbert Garthorne.

Mr. Robert Courtneidge has been
responsible for the production,
although the play is presented by Mr.
Archibald Nettlefold, and the scenery
has been designed and painted by
Messrs. Joseph and Phil Harker.

The Actors' Club.
Owing to previous arrangements the
Actors' Club "At Home" announced
for Friday afternoon, December 4, has
had to be postponed, and it will now be
given on Thursday afternoon, Decem-
ber 17, at the St. James' Theatre by
kind permission of Mr. Gilbert Miller.

Sir Gerald du Maurier, as the Presi-
dent of the Club, and Miss Gladys
Cooper as the Vice-President, will
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during the afternoon, and an interest-
ing programme of a miscellaneous
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Apply Parsons, 113, Herne Hill-road,
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violinist, who can play at lib. Must
be good all-round musician. Addition any
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State age, experience, terms and refer-
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WANTED, Thoroughly competent
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Dated November 30th, 1925.

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Dated 30th November, 1925.

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THE OLD VIC.

"Antony and Cleopatra."

"Antony and Cleopatra" is surely one of the most lovely of Shakespeare's plays in its beauty of language. If one but extracts the plot, it seems a barren thing; but, clothed in all the magic of its words, it expresses undreamed-of heights of ecstasy. That such ecstasy should be conveyed to the listener, there is need of beautiful delivery, and it is here that the Old Vic. scored, when it presented this lovely play on Monday night.

For Miss Edith Evans was Cleopatra, and one who answers our mental description in almost every essential. Her beautiful voice, so delicately modulated, so expressive in its inflection, so full of every variety of light and shade, seemed to add to the exquisite phrases she spoke. Here was a Cleopatra who was indeed a seductress, whom no man could have resisted. And yet not only the seductress. Miss Evans showed so many other sides of the Egyptian Queen. There is the subtlety with which she plays with Antony; the moments of petulance; and then again, at another turn, she is a tiger, almost literally rending to pieces the bearer of the news of Antony's marriage to Octavia.

Then, beyond all this, and deeper, is the touch of majesty with which men credited her. In the later scenes, Miss Evans bore herself with regal dignity, and her acting in the death scene with Antony, and the preparations for her own farewell to the world, was perfect in its pathos and power.

Mr. Balfour Holloway played Antony with a fine sense of its tragedy, although, perhaps, it was more as a soldier than a lover that he appealed to us. It was a finely tragic moment when he received the news of the death of Cleopatra.

Mr. Duncan Yarrow, who played Octavius Caesar, spoke his lines with fine effect, and made the part as sympathetic as is possible. Mr. Neil Porter was a most spirited Enobarbus, and there were good performances of Lepidus and Agrippa from Mr. John Garside and Mr. John Wyse.

Charmian and Iras, the Queen's handmaids, were capably played by Miss Nell Carter and Miss Amy Nowell, and Miss Elizabeth Addyman made a graceful Octavia.

The settings, which were most effective and decorative in the simplicity, were designed by Mr. John Garside.

"CARNIVAL TIME,"

At the Royal, Stratford.

Reg. Heaton presented here, on Monday night, for the first time in London, this cleverly worked up revue, and he takes the leading part himself in the comedy business. He is a droll Yorkshire comedian of a distinctive type. One smart bit of solo work is when he joins the Army and sings "I'm a soldier," and he is very funny when being shown how to run a hotel, whilst in clerical disguise he created much merriment.

He was also responsible for much laughter in a scene where he returns home slightly inebriated and shoots everyone indiscriminately on the mention of money. Mr. J. B. Seaton in straight parts was very good, and his most successful songs were "Best-looking girl," "I'm looking for a girl," and "Let's all be merry and bright," in a delightful cabaret scene. Mr. Walter Buxton, the possessor of a powerful but well-modulated voice, had good numbers in "Rivers of love and 'neath' how the world was made," while he joined Miss Billie Burstead in a pleasing rendering of "Don't waste your tears." Mr. Frank Vant was equally successful as a dame and a squire. In acting parts, Miss Nan Linden and Miss Flossy Durham were clever. The Trio Trio put in some attractive speciality dancing, Linden's Lively Lassies did some smart team work. Elsie Ellyer gave a fine exhibition of toe dancing, and Clive and Katrina contributed an attractive musical act. The show as well stage managed.

BENEFIT,

At East Ham Empire.

The annual benefit performances on behalf of the Seaman's Hospital at East Ham Palace took place last Thursday and Friday, and at the second house on Friday night Miss Florrie Ford, whose company was presenting her clever revue, was presented with a beautiful bouquet in appreciation of her assistance.

Sir Arthur Clarke, chairman of the Board of Governors, voiced the thanks of the committee for the support accorded the performances, specially mentioning the help so freely given by the manager, Mr. Hugh Baker.

Mr. R. W. Vagnolini, chairman of the committee, said they felt that they could not very well postpone the affair on account of the death of Queen Alexandra, as before the end of October over £300 worth of tickets had been sold, and the hospital would have suffered severely.

WHITLEY BAY REPERTORY.

The Whitley Bay Repertory Company, which commenced operations nearly a year ago at the Kursaal, under the direction of Miss Jennie Stevens, has developed so successfully that it has become one of the most prominent in the repertory movement in the North of England. Only the very best fare has been provided, in the shape of established West End successes. So gratifying has been the response of the public, and so insistent the demands, that Miss Stevens contemplates an incursion into the region of Ibsen and Shaw and other similar authors in the very near future. Miss Stevens has the capable assistance of Mr. Beckett Bould—who has just finished another successful tour with Mr. Arthur Bourchier—in the work of production, and Messrs. Ronald Frankau, Ltd., are to be congratulated on having established so excellent a centre for the exposition of the higher form of drama, and the acquisition of such capable producers and artists.

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ably depicted by Hilda Davies, C.
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Best good support is afforded by other
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Mr. Gerald Milne presents "The
singing Generation" at the Pleasure
Theatre, FOLKESTONE. The
cast includes: Dora Christie, Murray,
Gerald Milneless, William T. Riley,

Robert Marsh, Margery Meredith, Joan Grey, Arthur Rowley, Richard Hart, George Duff, Frank Duff, Frank Duff, Doyle, Marion Duff, Frank Dix, Jack Stephens, and Ann Faith.

At the GLOUCESTER Hippodrome, Ida May, the "Queen of the Musical," is presenting "White Cargo," which is finely interpreted by the following company: Fred Wright, Alana, Murray Carrington, George Carrington, George Carrington, Morgan Rickards, Frank C. Marshall, Philip Easton, Kathleen Boutall, and E. Brundell.

The Meteor Productions are presenting "The Theatre Royal, HEBURN, The Duke of Twelve revue "Contrasts," produced under the personal supervision of Tom Moore. The cast includes Tom Moore, W. A. Wainwright, George Christie, Dare Lockhart, Dolly Faulkner, Contrasts, Norah Burnett, Vounie Campbell, Mary Sims, the two Carsons

at the Hippodrome, HUDDERSFIELD, Huddersfield Amateur Operatic Society, present the musical play, "Catherine," produced by the Operatic Club, the Palace, the Paris Productions Co., are giving "Paris Nights," with Tom Payne, Billy Haven, Dandy Page, and other stars. The Grand Opera House, Weymouth, are giving "The Pearl," with a new cast, including a new female, Vera Hillard, Norton Wall, and Twelve Parisian Pearls.

At the KEIGHLY Hippodrome S. C. are giving "The Girl of the Year," a musical play, with a new comedy burlesque, "Khaki," featuring Edna Driver and James Smith, V.C. of the 2nd Battalion Border Regt. The revue is well staged.

At the Hippodrome, Leeds, is the revue "Let It Rain," with Lowenworth and when and Anna Dorothy in the lead.

At the Opera House, KIDDERMINSTER, are giving "The Girl of the Year," a musical comedy. "Well I Never," in which Billy Matchett, Ivy Franklin, Frank Rich, Edna Yorkie, and The Regency

the attraction at the LEICESTER Opera House is a return visit of the musical comedy, "Katinka," which is excellent. The company is in excellent style, and the management's Company. The chief parts are well portrayed by Louis Brooke, Manuel, Gordon Rennie, Rona Ray, A. E. H. and the orchestra. Fred Emmett's Entertainers concluded their week's stay at the Theatre Royal on Monday with "Three Weeks," by a strong cast which includes Winnie Rousby, Gordon Rennie, Rona Ray, Winnie Rousby, Ben Englefield, Lawson, Fred Emmett, Confield, David Leslie, Tom, and Charles Russell. The play, which is held for Friday at the Theatre is Walter Benger's musical comedy, "Heiter Skelter," an seven-

scenes. Sandy Powell, Barbara Kingston, Rich and Gabby, and the 12 original Kipperettes, are the stars. H. C. R. Productions present at the edition, "Snowball," which is going strong. A strong cast includes Ted Clarke, and Robert, and the Snowballers. Mr. Harry Day's successful "The Notions" is at the Opera House. DDLSEBROUGH, A strong cast includes Jim Jesseman as chief comedian, John Rogers, Isabelle Jones, the Gremlin Singers, Howard Fiddie and Leslie Young's Symphonic Band. At the theatre Royal the Millane Stock Company are presenting "Under Two Flags" which is receiving a big response. A change from revue is given by a visit of Ivanstan Gordon's Star Varieties. Head of the programme is Leslie Strange, who is a terrific impressionist, is a smart dancer, Character actor, the Limbo dancer who give excellent ideas are May Shepherd in old and new successes including "Bigamy Liz", Nellie James, and the dancing troupe.

Some comedy cyclists, Miller and Phlores move novel Vaudeville Cameo, Gilbert Chapman, entertainers; Polly Knowles, a musical comedian, and a new musical dance in the latest successes, and the new Thanks and Co., in a most amusing comedy sketch, "The Village of the South," a new musical comedy performance is given at the Hippodrome by the Cottons Candies in an old world May Day dance.

NEW, NORTHAMPTON, and TRIMSTON pays its first visit and is received with much favour. F. Leslie Carpenter and Guyton Heath's Company are very talented, and the vocal strength of the vocalists and the musical quality of the orchestra are of a high standard. As Hilary Vane, Harry St. Armand plays in pleasing style, and his musicalism is excellent. May Carpenter is a charming character actress, and her dancing being admirable. Helen Conroy is a lively and attractive Pinkie

Chaplin, Clever and well-sustained comedy provided by Cliff Wynn as Toby, Maudie, who scores a couple of good laughs, is effective as Freddie Falls, and Lady Churchill is excellent in the rôle of the Rooker, and Shauna Desmond, who is dealing with delicate and delicate Michael, Val Vaux makes a convincing Sir Barnaby Falls, and Lady Sophia Mopham is amusingly played by Margaret as the young French girl. Other capable members of the cast include, Bradley Williams, Henry Jones, May Harper, Phil Cosgrove, Jane Farrow, Doris Dwyer, and John Dwyer. The dancing and ensembles are effectively arranged and the chorus work throughout is capital. At the Opera House, "Frank E. Rauscher," opened on Monday with Mrs. Kimberley's "The Night in Paris," which was well formed by Paul Lorraine, Fred Day, John Morgan, J. Baker Howard, Roy Taylor, Mark Taylor, and Nina Taylor, Yvette Darvell, Lila Price and Garnett-Vayne. "Innocence" is

(Continued on page 17).

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The Play in Paris

PARIS, Sunday, Nov. 22.—Leon Volterra can be congratulated on having endowed this city with a new theatre worthy of its central position on the Champs Elysées. The Marigny, reconstructed, is now one of the finest playhouses in Europe. As his initial show, M. Volterra mounted the musical version, by André Messager, of Booth Tarkington's "Monsieur Beaucaire," the French script being by A. Rivoire and P. Vebor. There was a representative audience of the elite at the inauguration last evening (Saturday), and the applause was most enthusiastic. The excellent cast comprises André Bauge, of the Opera Comique (title rôle), Victor Pujol (Molyneux), E. Georges (François), Gilbert Moryn (Winteret), Pizani (Nash), Morris (Tombrake), Darnant (Rakell), Roques (Captain Badger), Marcelle Denya (Lady Mary), Renée Cania (Lucy). The large orchestra is conducted by Paul Letombe; the dances are arranged by Mme. Beauvais; P. Arnould is stage manager. "Monsieur Beaucaire" is splendidly mounted, in three acts and four tableaux, has been produced by Max Dearly, and will attract for many weeks. We had almost the impression of being in the Opera Comique. However, the fine house will play revue during the summer, and is destined to resume its former splendour of the days of Borney and Desprez—if not more so!

Triple Bill at Opera.
The National Academy of Music, seeking novelty, launched, on Thursday, what the friendly critics describe as three musical poems. The first item is "Broceliande," by Fernand Gregh, music by André Bloch, which is evidently founded on Perrault's fairy tale of "The Sleeping Beauty," but the frogs seem to be a little too much to the fore. Indeed, the chant of these amphibians elicited the main applause in this act formed of tableaux vivants. The principal feature of the Opera triple bill is "L'île des enchantées," a two-act musical drama by Maria Star, music by Henry Fevrier, which has no relationship with "Dibengo" at the Porte-Saint-Martin. It is the impregnation of the goddesses on an island off Brittany against man. The female deities have been sorely deceived, and initiate the incredulous Francoise into the mysteries of conjugal chicanery. On this disenchanted island a man, Solnik, is shipwrecked and saved by the beautiful young Francoise from her revengeful companions. As a punishment, she is condemned to stab the intruder, and intercedes with the chief, Romersta, invoking her own former love affairs. Romersta relents and is killed by her companions, just as the rocks cave in, burying all but the youthful lovers, Solnik and Francoise. The score of Henry Fevrier is rich in inspiration, as may be expected from the composer of "Monna Vanna." Franz and Jane Bourdon hold the leads. Mme. Star has adapted her book from Edouard Labout's "Grades légendes de France." Leo Strats is responsible for the dances, while M. Ruhlmann conducts. This drama is followed by "Les Rencontres," ballet by Jacques Ibert, being a suite de dances with Mmes. Nijinska, Spessivtzeva, Rousseau, Loria and Peretti.

"Jim la Houlette."
Jean Guitten has succeeded in drafting a diverting detective story, with thrills and laughs, in his four-act (seven tableaux) comedy, "Jim la Houlette, roi des voleurs," given by Marcel Simon at the Scala. The plot turns on a timid secretary of a talentless novelist, who remains in his job because he is infatuated with the wife of his employer. A criminal is loose in the district, and has created a stir. For advertising purposes the novelist's publisher proposes they shall pretend the burglar has taken the manuscript of Bretonneau's latest book, in preference to the jewels. Meluchet being induced to act the rôle of Jim the Crook. When so disguised, he is arrested, tried and condemned to death for a murder committed by Jim. He refuses to clear himself for love of the pretty Mme. Bretonneau, but the mystery is finally solved by the capture of the real Jim, when the lady adequately rewards his constancy by eloping with him. This amusing play seemed to please, and indeed it is a long while since the Scala had such a rollicking farce, while at the same time quite clean.

"Le Rosaire."
A French stage version of Florence Barclay's sympathetic novel, "The Rosary," has been made by André Bisson in three acts and four tableaux, which was presented at the Odeon with gratifying success. The story of Jane, singing at her aunt's reception and winning the affection of a painter several years her junior, is still well remembered. This sweet play met with general approval and secured for the Odeon the best press notices the classical theatre has had so far this season. André Megard is charming in the rôle of Jane, with Yonnel as the blind painter and Henriette Moret a giddy Duchess. A short sketch, "Chez Silvia," by Charles Clerc, served as a curtain-raiser and pleased.

"L'infidèle Eperdu."
As the vehicle for the inauguration of the new playhouse, the Theatre de la Michodière, situated in the street by that name, G. Quinson mounted a three-act comedy by the youthful author, Jacques Nathanson. His "L'infidèle Eperdu" reiterates his cynical method of describing modern society and discloses a curious mentality for a young man of twenty-four years. For Nathanson is that age and has already written four works, all devoted to the infidelity of married couples. The hero of his present concoction is a prominent barrister specialising in divorces, and having various amorous

adventures of his own, albeit sincerely attached to his wife, his latest being with Maguy, a delicious client defending a divorce suit. Paulette notices Pierre is forgetful of his own marriage lines and confides her suspicions to André, a timid friend of the family, who has long pitied and admired the neglected spouse. She permits André to give her a platonic kiss, just as her husband is entering the room. This causes Pierre to remember that a resentful wife is capable of paying back a perfidious husband in his own coin, and he immediately mends his ways. Paulette, convinced of his sincerity in his deep affection for her, and that the barrister's amatory advances are merely a matter of spontaneous temptation, decides to forgive (if not forget), but resolves to keep her eyes open in future. There is not much new in this yarn of conjugal estrangement, but it is so splendidly defended by Harry Baur (Pierre), Pierre Blanchard (André), Suzanne Dantes (Paulette), Jeanne Provost (Maguy), Valentine Tessier, Alceger, de Brucour, and the dialogue is so crisp, that we were constrained to overlook minor shortcomings.

L'Amour Vaincu.
This is a three-act amorous essay by Bousac de Saint-Marc, presented at the Ambigu. It does not confirm the promise of exceptional dramatic talent in this young playwright revealed in "Le Loup de Gubbio," played some time ago by an independent stage society. Perhaps the critics are more tolerant at such private performances. For his public advancement, M. de Marc has told of "Vanquished Love," but his title is misleading. Eve has every confidence in her husband, Antoine, and, when her friend Gloriande confesses she greatly admires him, the wife reveals to the object of their mutual devotion. The fact that he is secretly loved by the pure Gloriande whets the man's fancy or fires his passion, and Eve soon perceives her husband is smitten by the other woman. She threatens to quit, but in vain. Antoine now thinks only of Gloriande, with whom he is madly in love, and rather favours Eve's menace of a separation, when forced to choose between the woman he prefers and his own wife. Two years later, the wife being the one with the money, Antoine is in embarrassing circumstances and appeals to her generosity to rebuild a hospital, of which Gloriande is the chief patron, when it is destroyed by fire. It is understood Gloriande has still resisted his advances and remained pure, while poor Antoine feels he cannot live without her. The hospital is the lien of these platonic lovers. Unless his wife will sell her patrimony, he expresses his intention to commit suicide. But the son decides the matter by killing his father. The style of "L'Amour Vaincu" is poetical, frequently elegant, but the whole is somewhat wearisome. Jacques Grottilat (Antoine), Germaine Rouer (Gloriande), Mlle. Berangere (Eve) tried hard to convince a sceptical public of the feasibility of this curious melodramatic effort of a new author.

NOV. 23.
The appreciation of all students of the stage is due to Charles Dullin for the opportunity of seeing a masterpiece of Ben Jonson at the Atelier (which is sheltered at the Theatre Montmartre). The play is a French adaptation by Marcel Achard of "Epicoene," which is now running under the title of "La Femme Silencieuse," a comedy in four acts. Jonson's original farce was in five acts. It concerns an old miser, Morose, anxious to take unto himself a wife, but having a rooted objection to noise rather fears the experiment. A nephew and his friends, to cure him of matrimonial ideas, prevail on Morose's barber to introduce "Epicoene," a supposed spinster, known as the silent lady. But after the marriage she quickly lets her husband realise she has a tongue, and he is ready to pay any price to be rid of the vexen. His nephew promises to untie the conjugal knot if the uncle will constitute him sole legatee, which is done by signing a paper to that effect, when the bride is proclaimed to be a youth disguised as a female. He is none other than the nephew's valet, who is induced to hold the rôle to assure his master's marriage with Lady Julia. The manner in which Achard has adapted this risky work of the middle ages, with the many intricate side situations, has elicited most flattering press notices, and the play is likely to attract at the Atelier for several weeks. George Aurie has written some music based on old English airs for the introduction of the characters, according to the custom of bygone days. Charles Dullin, impersonating the miser Morose, and was warmly applauded. He is ably supported by Lucien Dubosq (who I will never forget in Abel Rubi's "Aragonais" at Avignon), F. Vibert, L. Allibert, Decroux, Yvonne Vibert and Berthe Fusier. "La Femme Silencieuse" can be recorded as a success, and some local critics declare that its place is at the Comedie Française.

"La Tornade."
The little house of Irene Maugét, Theatre Albert I, has offered a three-act piece by Louis Baldy which is the complicated story of a Minister of Justice causing the arrest of his own secretary whom he discovers is on intimate terms with his wife. The latter is in a quandary as to the disposition of some love letters, while the Minister is accused by rival politicians of having had his secretary arrested out of spite. Meanwhile the man disappears, and the husband retires from the Cabinet in order to devote his time to the woman he still loves above all, preferring home life to politics. The author holds the part of the Cabinet Minister, and does splendidly, being well supported by Geno Ferny, Valbret, Max Ladot, Marthe Riezi, Gina Relly and Nina Hardy.

"Robert et Marianne."

This three-act piece of Paul Gerdal, presented last week at the Comedie Française, is of the usual excellent type of this proficient playwright, but unequal to his mind to his "Aimer." Again we meet a prosperous man and an intelligent girl sincerely in love with each other. Robert, polo player in his spare time, is resting on the Riviera where he meets a friend of the family, Marianne, who frankly consults him as to whether she should accept an offer of marriage from a certain aristocrat. Robert warns her to be careful, suggesting she should shut her eyes, and imagine the arms of her future husband are about to fold her in embrace. If the thought is agreeable then she can safely marry the pretender. But Marianne thinks of Robert, and the man realises he also adores this beautiful girl. But he has no faith in the durability of love and is afraid to make her unhappy. Marianne frankly suggests they should try, and if after a few years of married life they find their love extinguished they can separate. After two years of conjugal existence the wife begins to find her husband has become too domineering, and her own independence is being stifled. She reminds Robert of their pact and considers the moment has come for separation. The man, however, declines to look on their petty divergences in that light, and takes the woman in his arms. Marianne becomes more reconciled to her minor rôle in the marriage contract and travels, until Robert meets with a failure in his enterprises. He then begins to lose confidence in himself, and offers to free his wife. But Marianne discovers her true mission: to be a companion to the man who labours for their mutual welfare, and the situation is strengthened when her husband loses his mother by her soothing influence in the hour of his affliction. There are four rôles, but only two of any importance for this lengthy three-act psychological essay. Alexandre and Mme. Pierat are convincing as Robert and Marianne; Berthe Cerny is the sympathetic mamma, and Laguet is a friend of the family.

"Denise Marette."

The Theatre des Jeunes Auteurs, at the Vieux Colombier, continues its energy with unrelinquished force. The critics are invited to sample a fresh feast every fortnight. "Denise Marette," three-act piece by Jean Jacques Bernard, is perhaps the most successful effort of the Jeunes Auteurs at their own theatre. It is a sad story of filial affection. The father of Denise is a famous painter, but he is suddenly incapacitated by an attack of apoplexy. The daughter is also a clever artist, and continues to paint pictures which her father signs. She sacrifices her own reputation for that of her father; she refuses many offers of marriage to remain by his side. Later the father dies, and then the elderly spinster herself alone in the world. It is too late to make a name for herself as a painter, and her former suitors have created other homes for themselves so that the future outlook for the old maid is as melancholy as the entertainment. But the play is well written, with a close study of character, which is cleverly defended by Beuve, Arvel, Prelher and Mme. Catherine Jordan.

Les Pantins' Public Show.

The theatrical club ironically known as the Pantins offered a few performances of "L'Homme qui s'est rencontré lui-même" (The man who met himself), a fantastical adventure in three acts by Luigi Antonelli, translated by Theodore Lascaris, at the Studio des Champs Elysées, which led critics to believe this Italian author was a precursor of Pirandello. The action takes place on an imaginary island, where Dr. Clint has the secret of perpetual life, and practises his system on Lucien when he lands after a shipwreck. He causes his medium to live over again and we find him committing the same errors as hitherto, thus refuting the constant wish of many: "If I could only have my time over again." The rôle of Lucien is held by two actors, Henry and Marcel Valbel, the latter a youth impersonating the medium reincarnated during Dr. Clint's experiment. It was a curious piece, exactly suitable for such independent stage societies as Les Pantins.

"Le Mariage de Maman."

Louis Verneuil is our most prolific playwright and we have another effusion of his to chronicle, this time in collaboration with George Berr. "Le Mariage de Maman," four-act comedy, was received most favourably at the Theatre Antoine last Monday night, and is in for a long run, like the other diverting plays of Verneuil. Of course the plot is a bit risky, and probably the author would feel out of water in any other sphere. Florence, professional beauty, on the decline, has had a dozen lovers but never netted one into matrimony until she found Chantoumet, to whom she is now engaged. Her daughter is married to Robert, a rising physician, and it is essential that his mother-in-law should have a legitimate status. But a few days before the marriage Chantoumet makes up to a pretty widow, a real Baroness too, who learns of his wealth and is anxious to get him for a second husband. Louche, an old friend of the circle, tells Florence of this, and suggests that Robert alone can save his mother's matrimonial chance. The method to be employed is for the good-looking son to run off with the Baroness himself. This is not difficult problem for the lady happens to be a former patient when she was a seamstress, prior to her first lucky marriage. He explains to his wife the necessity of absence for professional reasons, but on his return home she learns the truth. In a mix-up of falsehoods and mistakes the wife is induced to forgive when she realises was to preserve a real husband for her mother-in-law. Arquielle, Dubosq, Deschamps, Mmes. Jeanne Granier, Guett and Dulac play this farce with plenty of zest.

"Juno and the Paycock." Mr. Sean O'Casey's play, now running so successfully at the Royalty, has been published by Macmillan's. Mr. Miles Malleson's "Conflict," produced on Monday at the "Q" Theatre, is included in the contemporary "British Dramatists," published by Ernest Benn, Ltd. (3s. 6d. and 5s. net).

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"HINEMOA," At Surbiton.

The Kingston Operatic and Dramatic Society, which is so well and favourably known for the excellence of the entertainments it presents, has essayed a distinct novelty by the production of a new musical play by a local lady. On Wednesday and following nights of last week this operatic comedy, entitled "Hinemoa (a Maori Maid)" was produced. The writer and composer is Mrs. Ethel Brumfit, of East Molesey, but who has resided for many years in New Zealand, so that the costumes of the natives, the scenery and the customs of the race are truthful. The plot is simple, dealing with an old chief with whom lives a maiden, whose English father is unaware of her birth, her mother having died at the time. The father returns to the colony, meets his daughter, demands her to return to England, which the old chief tries to prevent by calling on his gods, and then expires at the end of the national war dance. The second act is in a country house garden in the old land, where the maiden is restored to her lover and learns that her father is another settler. This in brief is the story on which the opera is based. The chief feature is the musical numbers, which are melodious and pleasing, among the best being "Oh teach me how to love," "Calm and Collected," "When you're in Rome," "Home, Home, Homeland," a rousing patriotic ditty, "Seize love when it comes," "Rosemary Lane," "When there's fighting to be done," and "Love will find a way." The acting and singing of all the characters was very creditable. Miss Maymie Lewis, as the heroine, is possessed of a charming presence as well as a pleasing voice, and in her solos and duets alike well deserved the applause accorded her. Mr. Alan Hanson, as her lover, Peter Grenfell, is tall and prepossessing and has a fine voice. Mr. Will H. Atkins, as the old chief, Inawaka, acted excellently, as did Mr. Francis J. Cook, as a young Maori love of Hinemoa. There was but little comedy in the opera; what there was in the hands of Mr. Frank G. McCulloch, as Billy, and Mr. Percy C. Emms, as a professor visiting the country, and they did all they possibly could with the material provided. Miss Beatrice Fisher was a handsome Lady Betty, a sweetheart of Sir Gerald Baring, Peter's guardian. She sang her numbers charmingly. Mr. Ernest Cattle was bright and lively as Bobby Caruthers, while Miss Esme Farley was capital in a soubrette part as Coralie. The authoress's daughter, Babette, was one of Lady Betty's young friends. Special dances of young girls were introduced, and a special feature of the performance was the wonderfully executed Haka war dance of the Maoris, which was realistically rendered. The large and always efficient orchestra of this Society was splendidly directed by Mr. George Emery, and the play was carefully produced by Mr. Rupert M. Heath. At the close the gifted composer was enthusiastically called before the curtain.

JOHN DRAYTON MILLIONAIRE.

A Play in Three Acts, by H. M. Walbrook, presented by the Lena Ashwell Players at the Century Theatre on Monday, November 23.

John Drayton... Philip Reeves
Philip McCool... John Killner
The Gentleman Downstairs... Wilfred Fletcher
Sir Gorgius Beamish... Lawrence Baskcomb
Mr. Amnerly... Roland Culver
Peggy Merrifield... Marjorie Gabain
Mary... Mercia Cameron

In "John Drayton, Millionaire," which was presented by the Lena Ashwell players at the Century Theatre on Monday, Nov. 23, Mr. H. M. Walbrook has introduced the legend of the Wandering Jew into a modern setting. The author is quite frankly out to illustrate the truth of the parable of the camel and the eye of a needle, and if the main theme is told a trifle baldly there is more than the usual amount of interest in certain of the side issues and the minor characterisation. Most of the action is supposed to take place in the mind of the principal character, Drayton. He is a popular novelist who, although he earns a fair income and lives a blameless life apparently, never has a fiver to call his own. Why, the author does not explain. Anyhow he is worried about money at the time when the "gentleman downstairs," a strange retired barrister, who plays the violin on and off all day, gives him the idea for a story founded on the legend of the Wandering Jew.

Then in his day-dream the strange visitor comes in and offers him untold wealth. There is only one condition of acceptance, that is until he performs an unselfish act there will be no rain in England. Drayton, of course, considers it is money for nothing, and three months later, in the midst of the severest drought England has ever known, we find him feverishly trying to perform his part of the bargain. Money is given away lavishly, but behind everything he does can be detected a selfish motive. He loses interest in his work, and the author has pointed the obvious moral that wealth is no criterion of happiness. Meanwhile England languishes in the heat, and Drayton finally makes a full confession to the Press. He is waiting to be torn to pieces by the angry mob when the girl he loves comes and offers to be with him at the end, but for the first time he forgets himself and thinks only of her. He sends her away—and the storm breaks.

Such is John Drayton's idea for his novel, and if we could have taken more interest in the novelist we might have been better pleased with his story. But the trouble is that Drayton is a dull, uninspired creature, and Mr. Philip Reeve, who played the part, was not able to help the author and give vitality to the character. It was in the subsidiary parts that Mr. Walbrook revealed a keen sense of character, and a delightful and always kindly sense of humour. A young painter was lightly and amusingly touched-in and most attractively handled by Mr. John Killner; Miss Mercia Cameron was fresh and

spirited as a tidy parlour-maid, and Mr. Roland Culver's reporter was not unlike a journalist. Mr. Wilfred Fletcher lent an air of mystery and spoke well as the Wandering Jew, and Mr. Lawrence Baskcomb was excellent as a disillusioned millionaire. Miss Marjorie Gabain was not too well cast as Drayton's typist and fiancée. The play was given an enthusiastic reception.

"THE MOURNING BRIDE."

Revived at the New Scala.

On Sunday, Nov. 22, Mr. Montague Summers, under the patronage of Lady Cunard and Sir Edmund Gosse, presented the tragedy, "The Mourning Bride," at the New Scala Theatre, and so completed the production of the full cycle of Goethe's plays within the past decade. It is over a hundred years since the play was seen in London, and the neglect is not surprising. There are some fine moving passages and two couplets, which are as familiar as anything in Shakespeare (to whom they are usually attributed), but for the most part the tragedy is a turgid affair which moves heavily and not too convincingly.

The best scene is between Almeria, the Princess of Granada—the unhappy mourning bride—and her cruel, tyrannical father Manuel, when the former confesses that she is the wife of her father's enemy. This was lifted into the regions of moving tragedy by the fine acting of Miss Florence Saunders, who gave to the part grandeur and an exquisite pathos, and won for the actress enthusiastic applause. Mr. George Skillan's bombastic Manuel contrasted vividly with Miss Saunders' finely composed and superbly rendered Almeria. Both these actors were consistently good throughout the play. The rest of the performance was uneven, to say the least. Several passages which were destined to be moving were made almost ludicrous by inadequate acting, but Mr. John Longden's Alonzo deserves to be singled out for commendation. The play was produced by Mr. Henry Oscar.

At the New Theatre, OXFORD, a special attraction is the personal visit of Miss Eva Moore in "Hay Fever," under the auspices of M. Barry O'Brien and Martin Henry, in association with Alban B. Limpus and Eva Moore. At the Playhouse, for the last week of the season, the Oxford Players are presenting "The White Blackbird," produced by "Crabbed Youth and Age," by Lennox Robinson, with Mary Grey in her original part.

On Wednesday next (Dec. 9) and the following Friday and Saturday the Pearl Assurance Operatic and Dramatic Society will present "The Yeomen of the Guard" at the King's Hall Theatre, Covent Garden. Production by William Blake. The performances will commence at 7.50 p.m.

Theatrical Gossip



The Honours of Collaboration.

We have received a charming letter from Mr. Arthur Wimperis referring to our recent critique of "Still Dancing." Mr. Wimperis points out that his collaborator, Mr. Ronald Jeans, justly deserves credit for some of the good things in this London Pavilion production. He instances the Shakespearean version of "Spring Cleaning," for which Mr. Jeans wrote nearly all the telling lines, although it did happen to be my idea. "Two's Company," adds Mr. Wimperis, "was conceived and plotted by myself, but actually written—every word of it—by Jeans." "Gown and Out"—the dressmaker's drama—was entirely Jeans' conception; I merely helped him to construct it. And so on, through the whole show; we played as a team and not with the idea of scoring individually. We are glad to give publicity to such a sportsman-like avowal.

Russell Thorndike in "Doctor Syn."

Before bringing the new melodrama of land and sea, "Doctor Syn," by Ivan Firth, to London, Russell Thorndike and his London company will play for a short season on tour, beginning Dec. 7th at Plymouth. This play was based on Mr. Thorndike's own story of smuggling and piracy, and the author has re-staged and developed the production since its first one-night production by the Interlude Players at Wyndham's Theatre. Alma Taylor, the British film star, is making her debut on the speaking stage as the heroine, and included in the company are Philip Wade, Ella Danecourt, Terence de Marney, Maxwell Wray, Ivan Firth, Harold Carter and J. Smith Wright. The general manager to this new enterprise is Henry Langley, who was manager for Sir Herbert Tree.

The Forum Club.

"Lolotte," a sketch by Bertha N. Graham, and two plays by Mr. Ogle, will be given at the Forum Club, in aid of the Vanguard Farm for disabled Soldiers and Sailors, at Sutton Valence, Kent, at 8 p.m., on Monday next, Dec. 7. Ita Cope, Manna Karina and Stanley Groomer will appear in "Lolotte." Tickets, price £1. 10s. and 5s., may be obtained from Mrs. Neish, 32, Albert-road, N.W.

A revised version of "Kierstian's," a three-act play by Berna N. Graham, originally produced by the Play Actors in 1908, will be presented at the Club on Dec. 13. The cast includes Muriel Pratt as Bessara, originally played by Pervl Faber, George Merritt and Wilfred Fletcher are seen as the artistic husband and business-man lover respectively, and Ita Cope, Manna Karina, E. del Adrian Ross, Hilda Maude, Clare Sutton take other parts. The play is produced by the author.

Three Arts' Club Ball.

Although Her Highness Princess Marie Louise cannot be present, the Three Arts' Club costume ball will take place as arranged at the Royal Opera House, Covent Garden, on Thursday, Dec. 16.

One of the most important features of the ball, as already announced, will be a Christmas tree, from which gifts are to be sold, all proceeds being sent to the East London Hospital for Children. The tree itself will be sent to the hospital for Christmas Day.

Mr. Ewan Agnew, one of the managing directors of "Punch," and author of the fantastic play, "The Shindling of Jupiter," recently produced with success at the "O" Theatre, with Miss Angela Baddeley in the leading part, is giving a dramatic evening at the Aeolian Hall on Monday evening, Dec. 14, at 8.15, in aid of the Little Folks' Home at Bexhill, which is the seaside convalescent home conducted under the auspices of the Queen's Hospital for Children.

Mr. Agnew will be assisted by Miss Marjorie Mars, whose performance in the religious play, "Fires Divine," recently produced, was so highly praised. Miss Mars and Mr. Agnew will appear in "The Constant Lover," by St. John Hankin, and a little fairy play, written by Mr. Agnew specially for the occasion, entitled "The Young Lady Gets Her Cheque Book."

Newspaper Press Fund.

A Christie Minstrel Show, with twenty leading actors, will be an outstanding item at the matinee in aid of the Newspaper Press Fund on Friday evening, Dec. 11, at the Lyceum Theatre. Among the minstrels will be Johnny Danvers, Seymour Hicks, Haydon Coffin, Leslie Henson, Robert Courtneidge and George Grossmith. "Scrooge" will be played by Seymour Hicks, Elinor Terriss, Miss Betty Seymour Hicks, and others.

December "Charlotte's Revue." So popular are the items in the November "Issue" of "Charlotte's Revue," the Prince of Wales Theatre management states, that they will all be retained in the December "Issue."

Shoreham Village Players.

The Shoreham Village Players' presentation of "The Shoemaker's Holiday" has proved a great success, and so hearty are the advance bookings that additional performances are to be given on Saturday, Dec. 5, at 3 and 7.30. The cast is recruited entirely from the residents of this picturesque village.

"The Goddess." Mr. Leon M. Lion has secured the English rights of Madame Branson's latest play, "L'Orqueilleux," which, under the title of "The Goddess," he will present, in the first instance, at Wyndham's (by arrangement with Mr. Frank Curzon and Sir Gerald du Maurier) on the afternoons of Thursday, Dec. 10, Friday, Dec. 11, Tuesday, Dec. 15, and Thursday, Dec. 17. Mr. Lion will play the leading part.

Several of Madame Branson's plays have been successfully produced in Paris, and also in Denmark (her native country), but she is best known in England as the author of "Tiger Cats" which, under Mr. Lion's management, was first produced at the Savoy and subsequently at the Strand and Garrick Theatres.

The production of "The Goddess" at Wyndham's will in no way interfere with the run of "The joyous melodrama" "No. 17."

For New York. In view of a production there of "Betty in Mayfair," Lee Ephraim, of the Daniel Mayer Company, has sailed for New York.

"Ivanoff." The cast of Tchekov's "Ivanoff" to be produced for the Stage Society by M. Theodore Komisarjevsky on Sunday and Monday, December 6 and 7, will include Mr. Robert Farquharson, Mr. Hay Petrie, Mr. George Hayes, Mr. Edmund Broom, Mr. Alfred Clark, Miss Hilda Sims, Miss Eileen Beldon and Miss Jeanne de Casalis.

"The Belle" to be Broadcast. The British Broadcasting Company have arranged with Mr. Bannister Howard to broadcast a special edition of "The Belle of New York," with his full company, on the evening of Monday, December 14.

Co-Optimists' New Programme. The Co-Optimists, throughout the four and a half years of their career, have followed a fixed policy of providing an entirely new entertainment at intervals of about three months. Accordingly, they now have in rehearsal their 11th new Programme, of which the first performance will be given at His Majesty's Theatre on Tuesday, Dec. 8. Of the present, or 10th Programme, only two items will be retained, "by request," the remainder will provide new material for all concerned. The company will remain unaltered.

Wilfred E. Shine. Mr. Wilfred E. Shine has completed his 2,000th performance as Christopher Jefferson in "The Jeffersons." As he has not missed a performance during the run he has created a record.

Carl Rosa Opera at Croydon. The Carl Rosa Opera Company continued a fortnight's run at the Grand Theatre, Croydon, on Monday of last week. The visits of this company are always eagerly looked forward to by the lovers of opera in Croydon, and an occasion was accorded them on the opening night when a large audience attended to witness "Carmen." As usual the company is excellent in every respect and the orchestra beyond reproach. The operas to be performed include "Faust," "Rigoletto," "Tales of Hoffman," "Maritana," "Carmen," "Madam Butterfly," "Samson and Delilah," etc.

"When Knights Were Bold." The Brouley Challenor matinee season of "When Knights Were Bold" opens at the Prince's Theatre on the Monday before Christmas (Dec. 21).

"Just Married." That successful farce, "Just Married," celebrated its 400th London performance at the Queen's Theatre on Monday evening. Lynne Overman has not missed a single performance.

"Peter Pan." Mr. Gilbert Miller will start the twenty-second annual "Peter Pan" Christmas season on Thursday afternoon, December 17, this year at the Shaftesbury Theatre.

During the holidays there will be matinees daily, and evening performances Saturdays, Dec. 19th and 26th (Boxing Day). Beginning Monday, Dec. 22nd, and until Saturday, Jan. 9th inclusive, the play will be given twice daily, and from Monday, Jan. 12th until the end of the revival matinees will be given daily with evening performances on Thursdays and Saturdays.

This year's cast will include Dorothy Dickson as the boy who would grow up, Len Harding as Captain Hook, Angela du Maurier as Wendy, Prudence Vanbrugh as Mrs. Darling, Diana Beaumont (a niece of Sir Gerald du Maurier) as Curly, George Shelton as Smee, Nancy Pawley as Tiger Lily, and Arthur Cleeve as Slightly.

The Late Rose Hamilton. Mrs. E. M. Pepper, Rose Hamilton, who died on Oct. 22, at the age of 69, was, with her husband, B. R. Pepper, a member of the D'Oyly Carte Opera Company as far back as 1870. She retired from the stage thirty-five years ago, and lived in the Manchester district.

Repertory Players' Dinner. The Repertory Players' annual dinner will take place at the Hyde Park Hotel on Dec. 30. Henry Ainley will be the chairman and Miss Marie Tempest the guest of honour. The list of speakers and entertainers is an "all star" one. Tickets are 15s. each, and can be had from the hotel or from the Repertory Players, 50, Whitechapel-street, W.C.2.

Return of Fay Compton. Fay Compton returned from New York in the Mauretania yesterday, and will re-appear at the Haymarket

Theatre in "The Man With a Load of Mischief" this evening.

Renaissance Theatre. William Poel's production of "Arden of Feversham," by the Renaissance Theatre, at the New Scala on Sunday next (Dec. 6) and Monday afternoon (Dec. 7), is arousing a great deal of interest. Shakespeare's authorship of this play has long been a favourite speculation of students of the period. The cast includes Ernest Milton in the title rôle and Miriam Lewis as Alice Arden, A. D. Clarke, Smith, Melville Cooper, Lewin Manering, Hubert Carter, J. Leslie Frith and Margaret Chatwin.

Arden was Mayor of Feversham, Kent, in 1548, and was murdered by his wife and her paramour, Mosbie, a tailor, on February 15, 1551. The murder was commemorated in ballads and pamphlets for nearly a hundred years.

Gertrude Yvette Bell. Miss Gertrude Yvette Bell, of the "Stop Biting" company, and fiancée of Mr. C. Rands-Collison (Messrs. Joe Collins and Jack Gladwin's R.M. at Swindon), is prolonging her vacation in the Wiltshire town at the request of the Swindon Amateur Musical and Operatic Society, in order to assist in their production of "The Mikado" next February, when she will play one of the "Three Little Maids."

Actresses' Birthday Party. A birthday tea party will be given by the Actresses Franchise League, in aid of the extension of the Elizabeth Garrett Anderson Hospital, on Tuesday, Dec. 15, at the Hyde Park Hotel. Tickets, which include tea, are 7s. Amongst the actress-hostesses will be Evelyn Arden, Sybil Arundale, Jessie Bateman, Inez Bensusan, Adeline Bourne, Cecily Byrne, Marianne Caldwell, Margery Chard, the Viscountess Curzon, Marie Dainton, Lady Forbes-Robertson, Dorra Fellowes-Robinson, Gwen Ffrangcon-Davies, Edith Goodall, Maud Gill, Elsie Hall, Cherry Hardy, Mary Jellicoe, the Countess of Lanesborough, Mabel Love, Winifred Mayo, Eva Moore, Elyth Olive, Peggy O'Neil, Mrs. Nigel Playfair, Louise Prussing, Laura Smithson, Janette Steer, the Lady Terrington, Mrs. A. C. T. Vessey, Marian Wilson, Miss Edith Day, Miss Nadine March and Lady Wyndham. The hosts include Mr. Jerrold Robertshaw and Mr. A. Bromley Davenport.

"Up Stream." The Repertory Players will present on Dec. 20, at the Duke of York's Theatre, Clifford Bax's clever play, "Up Stream." Most of the characters are men, and the leading parts will be taken by Gordon Harker, Henry Oscar, Kenneth Kent, Reginald Bach and George Wills. Raymond Massey is the producer.

Edinburgh Repertory Company. The Edinburgh Repertory Theatre, Ltd., a company which was formed about two years ago for the purposes of raising a fund to endow a theatre in the Scottish capital, where national plays could be presented, gave its second annual performance in the Music Hall on Wednesday and the following evenings of last week. Sir James Barrie's comedy, "What Every Woman Knows," was the piece chosen for production, and if the company can show as high a level of merit in every succeeding show as was displayed on this occasion, the enterprise should meet with the approval of all patriotic playgoers. The company was fortunate in having Mr. Stuart Black in the part of John Shand. Mr. Black's acting was always natural, and he indicated cleverly the gradual development from the raw student to the polished politician. Miss Victoria Radford's Maggie Wylie was equally good. Madeline Christie gave a finished impersonation of the Comtesse de la Briere. Mr. Jay King was admirable as Venables, and the parts of the Wylie Brothers were well acted by Messrs. Campbell White, R. A. S. Thomson and Geo. P. Davies.

A Poetry Revue. Miss Louise Bagley, of the Polytechnic School of Dramatic Art, has arranged for the Poetry Society three performances of "A Poetry Revue," which will be given at the Marlborough Hall, Regent-street, to-morrow (Thursday), at 2.30, and on Tuesday, Dec. 8, at 2.30 and 8. The programme will include a selection from Prometheus Unbound.

"The Rising Generation." By arrangement with Mr. Frank Curzon and Sir Gerald du Maurier, Messrs. J. E. and Leicester Bedwell will present at Wyndham's Theatre on Monday, Dec. 21, "The Rising Generation." The piece was first produced two Christmases ago at the Shaftesbury Theatre. Mr. Leon M. Lion will transfer his production of "No. 17" to another theatre after Dec. 19.

Among several members of the original cast of "The Rising Generation," Miss Ena Grossmith will again appear. The piece was written by Mr. C. V. France as Geoffrey Entwistle, the part originally created by the late E. Holman Clark.

"The Nervous Wreck." This week, at the Borough Theatre, Stratford, "The Nervous Wreck," originally produced by Gilbert Miller at the St. James's Theatre, brings to a close a successful forty weeks' tour.

Children's Christmas Play. "Where the Rainbow Ends," written by Clifford Mills and John Ramsay, with music by Roger Quilter, will again be presented by Miss Italia Conti at the Holborn Empire on Boxing Day, Dec. 26, when the composer will personally conduct the orchestra. This popular children's play, which in its 15th year, was first presented by the late Sir Charles Hawtrey.

JOHN KIRBY.

A Talented Colonial Actor.

The first thing that strikes one about John Kirby off the stage is his fine physique. His breadth of humour may or may not be in proportion to his breadth of shoulders, but his physical strength and artistic robustness combine to afford any show invaluable support.

One had only to see him in "The London Revue" at the Lyceum, and in "Carry On, Sergeant," his present show at the New Oxford, to appreciate his great (in more senses than one) possibilities. The many divergent characters he has played in these shows were a tribute to his versatility and (especially in the case of the hilarious lover, the taxi-driver, and the boxing referee in "The London Revue") to his sense of the ludicrous.

John Kirby is a New Zealander, born in Dunedin thirty years ago. His stage debut was made by way of amateur theatricals. While at school, in 1909, he met Bland Holt, the actor and an old boy of the school, who happened to be playing in the town. Holt offered the boys a prize for the best effort in elocution, and a box for the winner at the theatre. Young John won both, and the show he witnessed (his first one) fanned into flame a determination to become an actor himself.



[Photo: Borup, Stratham.]

In 1913 he went to Australia to play his first professional part in "The Monk and the Woman." From drama he migrated to comic opera, and then he played the Fuller Theatres in "Rain," "Battling Butler," "Tons of Money" and "Little Nelly Kelly," finishing up with "Little Jessie James," a musical comedy which will probably be seen in London next year. After a lengthy experience in the Antipodes he decided to come to England, and he arrived in this country in June of the present year in company with Charles Heslop. He appeared at Devonshire Park, Eastbourne, for the summer season, and then joined "The London Revue."

John Kirby has met most of the English artists who are touring successfully in Australia. He says that actor managers welcome new talent, and do everything possible to cater for it. English acts, particularly, are becoming extremely popular as a result of "peaceful penetration," and there is a healthy interchange of attractions which is continually growing.

He himself joins a distinguished company of Antipodeans, all of whom have won the admiration of London playgoers. They include Clive Currie, Hardwicke in "Rose Marie," Vera Pearce in "No, No, Nanette," Cyril Ritchard in "Charlotte's Revue," Robert Chisholm in "Folies Bergere" and Dorothy Seacombe.

It cannot be said that John Kirby's theatrical experience in the Colonies has had much bearing on his success in London, for however prominent an actor may be down under, London judges by different standards, and accepts no artist for granted. One has more or less to start again. Thus, John Kirby may be said to have built up a West End reputation within the space of six months.

"June and the Paycock." Mr. Sean O'Casey's play is doing so well at the Royalty Theatre that the box office is already booking seats for the matinee on Boxing Day.

British Empire Shakespeare Society.

"King Henry VI." Part 2, will be given as a dramatic reading by the British Empire Shakespeare Society, under the direction of Gordon Bailey at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison), on Friday afternoon, Dec. 4, with the following cast: William Stack, Suffolk; Wilfrid Walter, Gloucester; Ashton Pearce, Cardinal Beaufort; George Skellan, York; Fred Groves, Somerset; Charles R. Stone, Lord Say; Nigel Clarke, Henry VI.; Frederick Barker, Buckingham; and Florence Saunders, Margaret. Others taking part are Spencer Geach, Gordon Douglas, Harold Swinscow, Christopher Steele, Patrick Aherne, Geoffrey Wilkinson, Ronald Buchanan, Allan Trotter, Edmund Phelps, Marjorie Clarke-Jervoise, Fay Myddleton, Muriel Stevens. The reading is open to the general public and students in parties of twelve or more will be admitted at half-price.

A New Tondeleyo. Iris Darbyshire, formerly the understudy of Regine Flory in Paris, is deputising for Dorie Sawyer at the Prince's Theatre, as Tondeleyo in "White Cargo." Miss Sawyer is ill.

University College Dramatic Society.

University College Dramatic Society is to give to-night, Thursday, and Friday, three performances of Bernard Shaw's "Heartbreak House," a play that has rarely been seen in London. The performances will take place at the College, and will commence at 7.30. Tickets and all particulars may be obtained from Mr. A. S. Gilbert, Union Society, University College, London, Gower-street, W.G.1.

INTERLUDE PLAYERS.

"Still Waters Run Deep."

Mr. Potter Robertson Hare
Captain Hawkesley F. J. Nettelfold
John Midway Clive Currie
Dunbik Bryan Powley
Gimlet Cyril Nash
Langford Julian Bainbridge
Markham Roger Livelyng
Mrs. Sternhold Kate Carew
Mrs. Midway Germaine De Vaux
Jessop Eirene Skilbeck
Polly Kathleen Holt

Generous fare was provided by the Interlude Players on Sunday evening last at the Aldwych Theatre, when Tom Taylor's famous old play, "Still Waters Run Deep," and W. S. Gilbert's fantasy, "The Palace of Truth," were revived. This sort of thing provides a better excuse for Sunday Societies than a performance of the indifferent new plays to which we are so often treated.

"Still Waters Run Deep" was of great interest. It has an appeal similar to one of those old family albums which charm by the mere fact that they reveal modes so different from those of to-day. Turning over the pages, one is amused by the bustles and the flounces, just as on Sunday night one was tickled by the formal language of the dialogue—with its copy-book maxims—and the naivete of the "asides." Then, too, it is pleasant to feel superior about the improvements that have been made in the playwright's art. We do not need those explanatory "asides" nowadays, and, to tell the truth, we doubt if many of them were really necessary when the play was written. It was a convention that was rarely of value in telling the story.

But Tom Taylor's drama has still a certain intrinsic worth of its own. Some of the scenes are excellent. For instance, the one between Captain Hawkesley and John Midway in the second act is quite an expert piece of playwrighting which would hold its own at any time. The situation is good, and it has been treated with humour and a fine sense of drama. The quiet, insistent personality of Midway is all the time cleverly contrasted with the dashing Hawkesley, with his Spanish airs and expansive roguery. The final round-up of Hawkesley now strikes one as a trifle peremptory, nor is it possible to be moved very much by Mrs. Sternhold's "indiscretions" and the incriminating letters. From what we are shown of the lady, we doubt if they contained anything that could be used in evidence against her. As for Mrs. Midway's timid flirtations, it seemed an exceedingly tame affair in these days. However, we are glad of the opportunity afforded by the Interlude Players of seeing a play that highly pleased our grandparents, and, what is more, of seeing it in the costumes of the middle eighties. The production by Mr. Clive Currie was thoroughly in spirit, and one imagines that most of the members of the company caught something of the airs and graces of the period. There was the slightest suggestion of burlesque in one or two of the performances, and, in particular, Miss Germaine de Vaux rather overdid the simpering talk and mincing walk of Mrs. Midway. Mr. Clive Currie was extremely good as Midway, and Mr. F. J. Nettelfold has rarely given a better performance than he did on Sunday, when he appeared as that excessively agreeable rogue, Hawkesley. Another excellent piece of acting came from Miss Kate Carew, whose firmness of diction and fine airs were thoroughly and effectively Victorian. Mr. Robertson Hare's Mr. Potter also stood out noticeably.

"THE PALACE OF TRUTH."

King Phanor Clive Currie
Prince Philamir Ivan Samson
Crysal Lawrence Hanray
Zorano Cyril Nash
Gelanor Bryan Powley
Aristaeus J. Smith Wright
Crispian Annie Saker
Princess Zeolide Adrienne Bruno
Mirza Cherry Hardy
Palmas Violet Campbell
Azema Helena Pickard

W. S. Gilbert's early "fairy comedy," "The Palace of Truth," did not prove as entertaining as the first piece in the bill. It appeared to be an over-long and not too humorous joke. The acting, however, was first-rate, and Mr. Clive Currie's King Phanor was as comical as anything this clever character actor has given us for years. Mr. Ivan Samson strutted the stage gorgeously as Prince Philamir; Mr. Lawrence Hanray and Mr. Cyril Nash were delightfully affected as Crysal and Zorano, and Mr. J. Smith Wright was splendidly grim as Aristaeus. Miss Adrienne Bruno was as pretty and demure a Princess as one could wish, and her

rendering of the song in the second act gave the lie to Crysal's opinion of her singing. The Mirza of Miss Cherry Hardy was deliciously "knowing," and most entertaining were Miss Annie Saker's Queen Altmeire, Miss Violet Campbell's Palmas, and the saucy Azema seen in Miss Helena Pickard.

Both plays were produced by Mr. Clive Currie, with assistance from Mr. Cyril Nash.

During the interval, a well-pointed "interlude" was spoken by Mr. Ivan Firth.

"TO BE CONTINUED."

Play, in Three Acts, by Ernest Endersline. Produced by Arthur W. Belt at the Rushmore Theatre, Manchester, on Monday, Nov. 23.

Rose Burnett Edith Devonshire
Piers Robert Ginn
Lesley Beryl Nixon
Aunt Minnie Eileen Draycott
Aunt Gina Margo Duff
Kate Gwen Anthony
Philip Sowerby Oliver Crombie
Lamarine Barbara Wynne
Max John Citroen
Bobbie Robert Roberts
Marcel Douglas Jeffries

Mr. Ernest Endersline's play, "To Be Continued," is concerned with a feud, and the healing of it, between two families, the origin of the difference lying in the discovery of a liaison between the husband of one woman and the wife of another man. In examining the desk of her husband, who was killed in an accident, Mrs. Burnett finds a secret drawer in which are a pair of scarlet slippers. On the sole of one is written a message of remembrance from a woman with whom Burnett had spent a happy week. Burnett's home reputation had stood very high, and Mrs. Burnett's sister, Aunt Minnie, who is with her at the moment, is all for dragging the man's memory down to its proper level, but Mrs. Burnett, still loving him, will not agree, though she is deeply hurt by the discovery. Forgetting to lock up the slippers again just then, they are seen by her son, Piers, who thus gets an inkling of the truth—though his mother bravely claims that they are hers. The same day his father's sister, Aunt Gina, informs the family that she has an invitation for Piers and Lesley (his sister) to stay for a short time at her home in Paris. This person happens to be the sender of the slippers. There are some qualms about acceptance on Lesley's account; but the latter, knowing nothing of what lies beneath the situation, is so keen on going that the visit takes place. The story goes that Eve Lamarine's husband found out his wife's infidelity with a former lover who he himself was at the front, and in his distress committed suicide. While Piers and Lesley are at the Lamarine's villa, Max Lamarine, Eve's son, discovers that they are the children of the man who caused his father's death. He quarrels violently with Piers, who somehow, in evading a direct answer, shoots him. Meanwhile, Max and Lesley have fallen in love with each other, and when Piers goes home, Lesley insists on remaining behind to nurse Max. The latter is quite a decent sort, but in telling Lesley of what has happened in the past he makes the mistake of vilifying her father's memory. This Lesley cannot tolerate, and so comes the usual desperate lovers' parting. As usual also, however, it is bridged over by the appearance of Max at the Burnetts' home, and here Max makes clear his desires to Mrs. Burnett. There is no decision reached, excepting that the young couple, on her advice, should wait until the feelings for each other are tested by the passing of a little time. Thus, the story of the feud is "To Be Continued" as a story of reconciliation.

BIRTHDAYS OF THE WEEK.

MANY HAPPY RETURNS TO
Irene Vanburgh—Wednesday, Dec. 2.
E. A. Baughan—Wednesday, Dec. 2.
Daley Cooper—Thursday, Dec. 3.
Arthur Wimperis—Thursday, Dec. 3.
Will Hay—Sunday, Dec. 6.
David Day—Tuesday, Dec. 8.
O. C. Culling—Tuesday, Dec. 2.

BETWEEN OURSELVES.

By "ADAM."

Soon we shan't be able to breathe for pant-os.

Probably because Christmas-time is one of the theatre's principal buoy.

"Pass in (Russian) Boots" will be even more popular than ever.

More than "Goody Two Shoes."

"Jack and the Beanstalk" is also a favourite. Managers are particularly interested, however, in the way the "beans" talk.

I learn that at a certain hotel a band of six good musicians are paid at the rate of £2 per week per man. Nothing, however, is charged for garaging their cars.

I hear that Bruce Green has bought a car—no doubt a Dame-ler.

The cloakroom fees at theatres in Vienna have been increased. There's a price on the head of every playgoer now.

Tabloid Tragedy. Debut, de boo, de boot.

"The Green Hat" is coming off on December 19—after doing much more than pay over-read charges, however, the part of the audience.

No, Ethelfreda. A villain is not necessarily one who lives in a villa, although my local rate collector does.

One of the best ways for beginners to get on the stage is by way of the wings.

Which also enable one to rise in the profession.

"One of the minor female characters dashed about the stage like a being possessed," I read. She must have been possessed of those fashionable Rushing boots.

Johnny Walker, the sign-writer at Drury Lane, is a good fellow, and I reject the suggestion that when you talk to him about gold leaf he looks gilt-y.

Reports indicate that "I've Never Wronged an Onion" is getting audiences pickled to death.

Leonard Gautier and His Dogs have sailed to make their bow-wows in South Africa.

Referring to the piece a critic remarks that although it failed even to interest him, "most of the first-night audience seemed to like it." Which, of course, was a terrible faux pas on the part of the audience.



By C. C. T.

The V.A.B.F. & I.

It cannot be denied that during recent years, the major part of the income of this Fund has been derived from the generosity of the managers. So many performers have been out of work, and the few who have been consistently working during the past few years have been faced with the dread of the future to such an extent, that the Fund has naturally suffered. I was talking to a certain artist on the matter the other evening, and he threw out a suggestion that is worthy of careful consideration. Put as briefly as possible, he suggested the nomination of a Self-Denial Week, during which every performer who is in work should double the amount of the tips which he is called upon to pay, and place the whole amount into a V.A.B.F. box. In that way, the artist would be paying the amount of his tips, plus the same amount on his own account, and the theatrical employees who derive a valuable addition to their official income from artists throughout the year would be contributing their little bit of self-denial in return. It must be obvious that the result would be a substantial increase in the yearly income of the Fund; nobody would be materially out of pocket, and the employees could safely be relied upon to ensure that the appropriate payments were duly inserted in the slots of the Fund's boxes. The same idea could as easily be extended to the Benevolent Fund of the legitimate stage.

Fyne & Hurley.

Johnnie Hurley, on whom the mantle of Uncle Alec has undoubtedly fallen, tells me that he and his partner are at present considering a very attractive offer to go to South Africa in March. I can quite understand that he feels a certain amount of hesitation in leaving his very delightful home at Ilford, and it must be remembered that Fyne and Hurley have been among the fortunate ones who have not had reason to deplore the state of the business during the past few years. I see indications, however, that the said state of the business will improve so definitely in the near future that more and more of our star performers will be unwilling to leave our shores.

Alex. McLeod.

Alex. McLeod has been specially engaged to join the "Cock-a-doodle" Company to sustain a leading role, and, of course, to introduce her specialities in the way of flute, piccolo

and piano-playing. In private life she is Mrs. Tex McLeod, having been led to the altar by that spinner of halts at Nottingham in 1921, during his former visit to this country.

Sylvia Van Dyck.

I was interested to hear this wonderful soprano vocalist at the Central Hall the other night, when my memory was carried back to the days, not so long ago, when she was earning heavy laurels as Carmen Sylva, the child vocalist. I well remember seeing her like a dot in the middle of a vast expanse of stage, while her father, who is (or was until recently) a big noise in the Metropolitan Water Board, played her accompaniments and looked justly proud over the top of his music. Sylvia has taken her mother's maiden name for her *nom de concert*, and is now the mother of a bonny youngster in her turn, who, I hear, that the little newcomer has taught the inhabitants of West Side, Clapham Common, that a strong voice is decidedly hereditary.

Audrey Knight.

Audrey Knight, who was doing remarkably well with her single act at the Bedford last week, and reminding her audiences of the personality of Marie Lloyd, tells me that she has been specially engaged to play the chief feminine comedy part in "Chimes," opening in a fortnight at Swansea. I am sorry she is temporarily leaving vaudeville, for in my opinion she is a performer whom variety can ill-spare.

Ralia Boys.

I have had a letter from a friend in New York who tells me that the Ralia Boys have made an enormous hit at the Palace, New York, definitely stopping the bill, although they are second turn—no mean achievement. They now call themselves "The Three Australian Boys," and may be expected back in England in the not very distant future.

Elsie Janis.

I learn that there is a very good chance that Elsie Janis will return to London very shortly and will be seen in Cabaret at the Piccadilly Kit-Kat. I wonder if there is any hope that she will be seen in conjunction with Layton and Johnstone, for whose presence in London we owe gratitude to Miss Janis, unless my memory is at fault.

Effie Fellows.

This Australian comedienne, who is paying her first visit to England, opened at the Bedford last week. Her boyish appearance is quite the most realistic I have yet seen, her voice is also a big asset to the illusion, and she has a vivacious personality that gets well over the footlights. If she would only work more suitable material than that which she presented last week, I believe she would make a big hit. She should concentrate on songs that give her the opportunity to show her character-abilities.

Johnson Clark.

Johnson Clark is deservedly one of the lucky ones, for he is booked solid for another unbroken year. He says that he does not care if he never gets any more dates after that, as he has a valuable business in his apiary, poultry farm and market garden, which he has booked in combination with his happy home at Horsley. As he remarked the other night, even when he is no longer a ventriloquist, he will still be living on his p's and b's.

The Sporting Instinct.

The grand work done by the V.A.F. in getting through Parliament that Registration Act is about to bear fruit. Those performers who suffer from a sporting complex should now find a good bookmaker to lay a price, so that they may bet which of the many bogus revues will be the first to topple off the road. There should be no difficulty in getting a price for place-betting, as there is an enormous field. Seriously, however, it is certain that after the New Year there will be a big boom in variety to fill up the gaps left by the defeated bogies.

Billy Whitlock.

I had a few words to say about the success of Billy Whitlock's new sketch at the London, Shoreditch, where it was first produced. Apparently I was not alone in my appreciation, for he has already started out on a useful run of good bookings and will be at the Argyle, Birkenhead, on January 4th.

Harry Holman.

When I was with Harry Holman at Chiswick one night, during his recent successful trip to Europe, he described to me a projected new production of his entitled "Bulldog Sampson," and I see that he has now presented it in New York. He also mentioned that

he hopes to bring that new show and one or two others when he pays the return visit to which he and British audiences are looking forward. The sooner the better, for there is an opening for really good comedy sketches.

Gee-Gee Chaplin.

I am by no means enamoured of the average animal act on the halls, but this clever horse is very far indeed from being average. The Charlie Chaplin make-up is ludicrously convincing, and the humorous antics of the animal, well trained and cleverly presented by Dan Cleary, are a positive scream. I am not in the least surprised that Sir Oswald Stoll has scooped up this original act, which will be at the Alhambra on Dec. 21, with the Coliseum to follow on Jan. 4.

The Piccadilly Follies.

This super-musical-show, with Fred Roper, will be seen in London during the next few weeks. The sole bookings are in the hands of Morris and Pemberton, and the novelty of the show has caused a great deal of comment wherever it has appeared.

Herbert La Martine.

His many friends will join me in my condolences with Herbert La Martine on the great loss he sustained recently by the death of his father. He and his father were such real and thorough pals that it is hard to express the sympathy one feels in his time of trouble.

"THE SUNSHINE GIRL."

The newly-formed Crouch End Amateur Operatic and Dramatic Society gave its first performance on the evening of Nov. 17, at the local Hippodrome, presenting "The Sunshine Girl." The success which marked the representation of "The Sunshine Girl" should give encouragement to the members of the new Society, who, it was evident, had put hard work and enthusiasm into the rehearsals, the happy result being a commendably smooth performance.

Miss Patricia Bradfield made a decidedly favourable impression by her charming impersonation of Marie Silvine, her singing being of excellent quality. Miss Marjorie Price scored as Brenda Blaker, and Miss Frances Grant was well to the front as Emmeline, whose song, "Here's to Love," with chorus, proved one of the most acceptable of the musical numbers. Miss Ella Quartly excelled as Delia Dale, and able support was given by Miss Kate Quartly as Lady Rosabelle and Miss Marjorie Pearce as Lady Mary. Mr. Reginald Bradfield was in every respect an admirable representative of Lord Bicester, and Mr. Ellis Gubbins as Floot proved himself to be a first-class comedian, who quickly won the favour of the audience. Mr. James McGowan made good use of his opportunities as Commodore Parkes, and Mr. Harry R. Frapp was a capital Vernon Blundell. The play was produced by Mr. Edgar S. Rouse, and mention should also be made of Mr. Stephen Andrews, the musical director and conductor of the very efficient orchestra.

"THE SHAME WOMAN"

At the Elephant Theatre.

Play in nine scenes. Written by Lulu Vollmer. Presented for the first time in England at the Elephant and Castle Theatre, on Monday, Nov. 23.

Lize Burns Grace Sweeting
Mrs. Burns Peggy Surtees
Martha Case Gladys Spencer
Ezra Case C. Douglas Carlile
Craig Anson Robert Grant
John Crombie N. Carter Slaughter
Lily Dodo Watts
Preacher (of the Mountains) J. Drew Carran

Minister (of the Town) Albert Sinclair
Matron Vera Boggetti
Jailer Philip Cunningham

The authoress of "Sun-Up" in her latest play deals in a relentless and open fashion with her subject. "The Shame Woman" has had a most enthusiastic welcome in New York.

Briefly related, Lize Burns (the subject of the Play's title) is a true mountain-bred rough diamond. Woe-folly ignorant of life's pitfalls and possessing beauty—indeed she looks radiant in her sun-bonnet and naked feet in the opening—Lize soon falls a victim when Love calls in the person of a gay Lothario, one Craig Anson, son of the Mayor of the nearest township. A child is born and henceforth she is known as the "Shame Woman." When Lize discovers the volatile character of her betrayer, sooner than allow him to secure other victims for his amours, she fatally stabs him. There are many interesting developments following in the absorbing story, but to the end the sorrowful note prevails. Indeed, the final scene is almost harrowing—the "Shame Woman" going from the condemned cell to expiate her crime on the scaffold.

The Elephant Repertory Company, one and all, gave a fine, all-round interpretation of Miss Lulu Vollmer's play, and succeeded in preserving the atmosphere and dialect of North Carolina. At the head of the cast stands Mr. N. Carter Slaughter, who gave an earnest and thoughtful study of the strong and silent man, John Crombie. Mr. Robert Grant, too, did especially good work as the gay Lothario, Craig Anson, while Mr. C. Douglas Carlile was well cast as Ezra Case. The two Gossellers found ideal representatives in clever J. Drew Carran and Mr. Albert Sinclair. Miss Grace Sweeting made a real human being of the "Shame Woman." In the opening scenes as happy Lize, she was delightful as the wild child of the mountains, and showed intense power in the more dramatic portion of the play, and deserved the enthusiastic plaudits bestowed. Miss Peggy Surtees deserves warm commendation for her realistic portrayal of the dour Mrs. Burns, and Miss Gladys Spencer as the pine-smoking female caused much laughter. Vera Boggetti was just right as the Matron, and Mr. Philip Cunningham made the most of his chances as a jailer. To Miss Dodo Watts, congratulations for her brightness as Lily.

The play lent itself to scenic display, and Mr. N. Carter Slaughter must be congratulated on his work as producer. The cheers at curtain fall betokened that the play will be as successful here as in New York.

CIRCUS SEASON

At Glasgow Hippodrome.

The famous building so long known as "Hengler's Circus," is open once again with its old-time programme, and large and delighted audiences were present at both the matinee and evening shows on Saturday, the 21st ult. The circus items proper include two very fine acts by Madame Gautier, one with five liberty horses, and the other with a highly-trained Arab steed. Then enjoyable acts are provided by Mlle. Rosa, Violetta, Young Steve, and Cilla Kaye's jumping pony. Doodles and August once more cause continuous laughter with their funny antics, and their two special items are an electrical shock machine and an animated statue, both very amusing. Madame Marifah's performance with her trained cockatoos is extremely clever. The Ringle Bros. give a comic juggling act. The Sutcliffe Family make a welcome reappearance after an absence of some years with their Scotch dancing, bagpipe playing, and acrobatic pyramid act. The Bells contribute a neat gymnastic turn on a revolving aerial ladder, and the trapeze work of the Flying Winkles is wonderful. Madame Pattenberg's performing bears do all sorts of unusual things, such as driving a motor-car, a scooter, a very high bicycle, walking on stilts, and other clever feats. Jass and Jessie give a smart burlesque act, "A hunting we will go," in which Jass appears as a horse with novel and amusing results. The performance concludes with a swimming turn in the flooded arena by the Hippodrome Bathing Girls. R. Fulton Steele and his orchestra provide the musical items; George Lockhart is an able equestrian director; the entire circus is under the personal direction of Pierre Cowan, and the resident manager here, John Curtin, is well in evidence at the front of the house.

The Globe, Acton.

The management of the Globe Kinema, Acton, are to be complimented upon the excellence of their programme this week, which includes a two-hour Cabaret Revue "Speed," played in thirty minutes. Produced by Leon Pollock, the cast contains a number of cabaret stars, including Tim O'Connor, Stella Maris, Addison and Mitrenka, Eve Benson, Griffin Campion, and the Globe Cabaret Girls. In addition to this entertainment, the management are presenting Betty Balfour in her latest screen success, "Monte Carlo."

"Some Show."

Playing to excellent business last week at Oldham, Frank Latona's production, "Some Show," this week resumes the Broadhead Tour at the Hippo, Salford. This popular show, with Jen Latona and Lucan and McShane has been booked in the North for a number of weeks, and does not come South until the middle of January, when it is due to play Bath and Devonport. Bookings extend into August next, and the show will probably be seen in town in April.

SUPER SUCCESSES

YES SIR!
THAT'S MY BABYMIDNIGHT
WALTZYEARNING
JUST FOR YOUWHEN YOU AND I
WERE
SEVENTEENUKULELE
LADYTHE MELODY THAT
MADE YOU MINE

DON'T WAIT FOR REQUESTS

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TWO SINGERS.

Two of the most sympathetically musical of our younger singers, Miss Helen Henschel and Mr. John Goss, joined forces in a programme of songs and duets. The methods of both, and the material they had chosen suited well with the intimate conditions of the Grosvenor Hall, and the evening was one of rest and refreshment. With Miss Henschel accompanying as she did, of course, in her own songs—there was duet-singing to begin with that seemed just right, in mood, tone, and balance. The play of the voices was captivating in the canon by Sir George Henschel, "Kein Feuer, Keine Kühle." Before that, though, came the old German Easter song, "Das Leiden des Herrn," in an arrangement of Wilhelm Berger, and the unfamiliar "Der Abschied," of Dvorak. Later there were beautiful old Irish melodies, "Lullaby" and "At Dawning of the Day," which Norman Peterkin has arranged, and a couple of old French duets. In songs light and swift, such as Strauss' "Ständchen," and soft and tender ones like "Himmlerduch," "Wiederholte," Miss Henschel is at her best. But in none of her lieder group did the moods escape her. Mr. Goss was faithful to English music; singing a number of modern songs by Peterkin, Gordon Stater, Van Deren, and Peter Warlock, and, earlier, some Elizabethan ayres with admirable appreciation of their characteristics. Mr. Reginald Paul accompanied ably.

VIOLIN AND PIANO SONATAS.

At Wigmore Hall Miss Alice Harford and Mr. Jeffrey Reynolds gave a recital of violin and piano sonatas. The two players were not quite fairly matched, Mr. Reynolds in the piano parts being obviously under the necessity of putting rather severe restraint on himself. It was in the strenuous passages that the violinist's tone seemed to lack body and her style boldness. At other times, in the slow movement of Leken's Sonata in G, for example, the disparity tended to disappear. The movement was, indeed, made to sound very eloquent on both sides; and the final one—très animé—was also well played, with precision and spirit. The programme opened with Bach's B minor Sonata. In between, Mr. Reynolds, a pianist of many good qualities, gave a performance of Beethoven's Sonata in D.

MISS ANNE THURFIELD.

A recital by Miss Anne Thurfild can be a delightful experience when, as at Wigmore Hall last week, she sings a programme in which everything, or nearly everything, is in tune with her deft and delicately cultivated style. She wisely does not try to reach the heights or the depths of emotion, for her art is not of that kind. But in songs of the quieter kind, asking for the delineation of the finer shades of mood and expression, such as those which she sang on Tuesday of Schumann, Mozart, Holst, Bliss, Milhaud, and others, she produces in the listener a satisfying sense of a thing done pretty much as well as it can be done. She had a receptive and appreciative audience. Miss Daisy Bucktrout's accompanying at the piano was in perfect accord.

WOMEN'S ORCHESTRA.

Under Dr. Malcolm Sargent, who is now its permanent conductor, the British Women's Symphony Orchestra gave the first concert of the season at Queen's Hall. Good use has been made of the time since the last appearance. In all sections the playing shows an advance on previous form. The strings, in particular, did themselves great credit, playing in Elgar's Introduction and Allegro and in Mozart's E flat Symphony with beauty of tone and fine spirit. There were but few lapses from a good standard in the orchestra's accompanying in the violin concerto of Beethoven, of which the solo part was played with great distinction by Miss Jelly D'Aranyi. At the opening of the concert Chopin's Funeral March was played as a tribute to Queen Alexandra.

SOUTH LONDON PHILHARMONIC SOCIETY.

The first choral and orchestral concert of the South London Philharmonic Society's Season was given before a large and appreciative audience, at the Goldsmiths' College, New Cross, on Saturday evening, Nov. 21. Under the baton of the society's conductor, Miss Blossom Goldschmidt, the full orchestra and chorus of the Society, Mr. Thorpe Bates, who was in splendid voice, was the Mephistopheles, Mr. Frank Titterton, Faust, Mr. Frank Sale, Brander, and Miss Maryan Elmar rendered the music of Margaret delightfully. This was the first performance of "Faust" by the Society, and all concerned are to be congratulated on the result. Mr. William H. Kerridge conducted and

had the large orchestra and chorus well under command. Mr. Frank E. Charlton presided at the organ.

PIANO AND SONG RECITAL.

Two promising young performers, Miss Phyllis Huxham, pianist, and Mr. Laidlaw Murray, singer, appeared in a recital at Wigmore Hall on Thursday. Miss Huxham gave good, straightforward playing in Bach's "English" suite (No. 2). Her tone was too uniform but there was ease and deftness, and vitality in the quick movements. The "Kinderszenen" showed the same qualities of technical address and security, with some appreciation of colour; but one has the idea that Schumann himself must have played one or two of the episodes with more sentiment. Mr. Murray, with a pleasantly musical voice to begin with, has gained good command of the different registers and welded them into a homogeneous whole. His singing in Handel's "Tutta rea la vita umana," "Where'er you walk," and "Si tra i ceppi" was frank and fluent. He is prone as yet to regard a song as a vocal exercise instead of as an expression of emotion in terms of music and poetry. But fortunately there is time for him to develop a quicker imaginative sense. Mr. F. B. Kiddle was his accompanist.

MISS ANNE LIDDELL.

Miss Anne Liddell sang a programme of German lieder and modern English, French, and Italian songs at her recital in the Aeolian Hall. Her voice at once strikes agreeably on the ear and gains on the listener the more he hears it. It is clear and round, and the quality is warm. She is by no means deficient in emotional range, as was seen in such examples as Brahms' "In stiller Nacht," and "Am Sonntag Morgen," and Strauss' "Morgen." Respighi's "Nebbia," again, was sung with real conviction. The choice of English songs was worthy of the rest of the programme, but the old-fashioned mistake was made of putting them last. Mr. S. Liddell was at the piano.

LAMOND.

Mr. Lamond began the last of his three Beethoven recitals at Queen's Hall with the Funeral March from the Sonata in A flat (Op. 26), as a tribute to the memory of Queen Alexandra. He then played four sonatas, the Op. 25 Variations and Fugue, and the Polonaise in C (Op. 87). How many times the sonata in A minor, the "Pastoral," and the E flat major (Les Adieux, l'Absence, et le retour) have met together in a programme of Mr. Lamond's one hardly dares estimate—some hundreds, no doubt; yet there was no trace of the staleness of over-familiarity. His playing had all the earnestness and nobility of feeling that has always been characteristic of him. On every page he impressed his understanding and his responsiveness to the music; and once more one came away with an abiding impression of clarity and brightness of vision, and of power to translate with faith and fulness. Dignity and zest went to the playing of the Polonaise, the rhythm of which was mastered in its combination of flexibility and precision.

RECITAL BY STUDENT VOCALISTS.

One had not to listen long to Mr. W. Laurence Lee's pupils at Wigmore Hall before coming to the conclusion that he is possessed of the fundamental secrets of good singing. Certain characteristics were shared by all the performers. The tone was guided to the most forward position and there maintained. There was no dispersal, no loss of power or quality, for there was no impediment to its free flow onward and outward. The method of breathing, seen in the most advanced, was excellent. It could not be other, to produce such results. And it follows that enunciation was clear and that all the languages in the programme—French, German, Italian, English—became equally easy to sing. What was very satisfactory to note was, too, that these young singers knew what they were doing and why they were doing it. That, in these days of haphazard and ill-digested teaching, is a great thing.

Mr. Lee is fortunate in his material. All his pupils seem to have voices of better than average quality, and some of them, given will and opportunity, should before long make their mark in the profession. Those at a stage permitting a more or less just estimate to be formed of their powers included Miss Blossom Goldschmidt, coloratura soprano, Miss Elizabeth Errol, dramatic soprano, Miss Freda Nutter, contralto, Mr. Walter Payne, baritone, and Mr. M. Hanrahan, bass, all of whom made a remarkably good impression in important operatic and other arias. Mr. Harry Swindell, who is apparently destined to oratorio, Miss Lucy Sharpe, lyric soprano, Miss Elsie Walters, contralto, and Miss Constance Bull, con-

tralto, and Miss Florence Power and Miss Jessie Day also won encouraging success. Several others, again, in process still of shaping and settling, will no doubt appear to fuller advantage on some future occasion if they wisely continue their studies.

UNITED DAIRIES CHORAL SOCIETY.

Evidence to the steady progress made during its short span of existence by the United Dairies Choral Society under its conductor, Mr. J. D. Roberts, was forthcoming at the third annual concert, given last Wednesday at Kingsway Hall, German's "Merrie England" filled the evening's bill, a work which provides many amateur bodies with congenial and not too exacting material. The choir were well prepared for the trial of strength. They sang with confidence and unflinching zest, and their rhythm in the vigorous numbers was splendid. Momentary uncertainties there were in the second act, but these were plainly due to inadequate rehearsal with the orchestra—a contingent of the "London Amateur." It is the fate of choral tenors to be outnumbered, and those in the U.D.C.S. have not escaped. But they asserted themselves valiantly, in their most strenuous moments, with tonal results a little less than happy. Speaking generally, however, the choir's tone was very pleasant, and the want of balance between the sections was to a great extent overcome by the exercise of intelligence and discipline. Many of the choruses were so much enjoyed that repetitions were inevitable. A like flattering experience was the lot of the excellent quartette of soloists—Miss Annie Rees, Miss Gladys Roberts, Mr. Walter Glynn, and Mr. David Brazell, whose songs, duets, and quartettes were nearly all enthusiastically enjoyed. Their Welsh voices blended beautifully. Several small parts were sung quite well by members of the choir: Messrs. J. H. Newman, W. J. Portch, A. J. Walker, P. A. Saunders, and A. F. Coombs.

VICKER'S GROUP AMATEUR OPERATIC SOCIETY.

This Society's production of "Trial by Jury" and "H.M.S. Pinafore," at the New Scala Theatre, was given as the result of voting by the audience at their last production. It must be admitted, at once, that their performance of both pieces was well up to standard. The production work in the hands of Mr. Geo. W. Wilton, would have done credit to any performance. In "Trial by Jury," Mr. Jack Ogden made an excellent Usher. He was very funny throughout, and the learned judge of Mr. W. C. Bailey had its many points. Miss Winifred Leslie looked very attractive as the Plaintiff, and sang sweetly. Mr. A. J. Saunders used a fine voice to advantage as Counsel for the Plaintiff, and Mr. Edward Wingfield, Mr. W. J. Scott, Mr. R. W. Smith, and Miss Edith F. Pettit, in other parts, were quite effective. "H.M.S. Pinafore" was notable again for some clever acting, this time, in more serious vein, by Mr. Jack Ogden. His Dick Deadeye was a fine piece of work. Mr. Thomas Brading, as Ralph Rackstraw, sang beautifully. Miss Bernice Maple was a very pretty Josephine, with a delightful singing voice. Excellent characterisation, again, came from Mr. W. C. Bailey, who as the First Lord of the Admiralty, contributed a remarkably fine study. His song, "The Queen's Navy," was one of the best things in the show. Mr. John Statham was very good as the Captain, and got the number, "Never, well hardly ever," over in fine style. Miss Rosine Murielle, as Little Buttercup, was well cast and sang her "Buy, oh, buy a buttercup" effectively. One of the best things in the show was the capital impersonation of the Midshipmite, Tom Tucker, by dapper Miss Dorothy A. Vendole.

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WEDNESDAY, DECEMBER 2, 1925.

LADIES GUILD FESTIVAL.

THE record success which attended the Variety Ball has been a matter of jubilation on every hand, and it is hoped the annual supper and ball of the Music Hall Ladies Guild, due at the Savoy on Sunday, will have the same felicitous result. A particular source of gratification is the fact that the profession was more numerous represented at Covent Garden than ever before. The example thus set should be an inducement to other artists to do likewise. In former years the way in which performers have been conspicuous by their absence has amounted to nothing less than a scandal when the claims of so deserving a charity are considered. It is not too much to say that professionals should look upon the annual festivity of the Ladies Guild as one which is a privilege and duty to support.

Fortunately this year so far gives promise of a good attendance of influential people connected with the variety stage. Mrs. R. H. Gillespie, the president, will take the chair, and will respond to the toast of the "M.H.L.G.," which will be proposed by Mr. Gillespie. Miss Lottie Albert, will, as usual, propose the toast of "The Visitors," which will be acknowledged by Mr. Chas. Doughty, K.C. Many stars will grace the scene, and among those who have taken tickets are Sir Harry Lauder, Miss Ella Retford, Miss Peggy O'Neill, Mr. George Robey, Mr. Charles Austin, Mr. and Mrs. G. H. Elliott, Miss Nellie Wallace, Mr. and Mrs. Jack Lane, Mr. Tommy Mostol, Miss Ray Zack, Mr. Fred. Barnes, Mr. Sammy Shields, Mr. Archie Pitt, Miss Gracie Fields, Miss Jennie Hartley, Miss Hetty King, Mr. Fred. Kitchen, Miss Mona Vivian, Miss Gertie Gitana, Miss Daisy Dormer, Wee Georgie Wood, and Miss Anna Dorothy. All the kindred societies, the Variety Artists Federation, the Music Hall Artists Railway Association, the Variety Benevolent Fund, will be represented, and there will be Moss Empire Tables, Stoll Tables, Palladium Tables, and parties from the great music firms such as Francis and Day, Lawrence Wright, and Keith Prowse will be present. As a night of sheer delight the Ladies Guild Ball is thoroughly to be commended.

Few outside the executive committee can have any conception of the work accomplished by the Ladies Guild. The Society, it should be remembered, has the special care of the orphans. Forty fatherless children are at present being maintained entirely, and about thirty families are being helped weekly with food, clothes, and money. Several sick children are at seaside resorts, and just recently one was brought up to the offices in a chair to show how much his health had improved. The following extract from a letter received from the widow of a one-time star performer is typical of the applications for relief:—

"I am in very straitened circumstances. I am unable to get any work and am a month back with the rent. Often I have to go without food to provide for my little girl. Now I have no money at all as I have sold everything I had of value."

An important part of the work accomplished by the Guild is the distribution of clothes, and the Guild headquarters at 29, Charing Cross-road, is crammed with articles of wearing apparel, boots and other requisites. One family alone sends nine children to be clothed from top to toe, beginning with a baby of nine months. All the clothes are brand new and have to be bought with the funds of the Guild.

Happily the proceeds of last year's ball amounted to over a thousand pounds, and it is earnestly hoped that that sum may be exceeded this year.

The Music Hall Ladies Guild is the oldest charitable society connected with the variety profession, and is administered mainly by those who have managed it from its institution in 1906. Surely the self-sacrificing ladies who have devoted their time and energies to the cause of the children with such beneficent results are worthy of the support of all who have a shred of charitable impulse. Many assist to the point of generosity, but there are more who do not, and it is to those we address a special appeal. To quote the words of Miss Albert, "You want to be a top-liner in Heaven as well as on earth," and we have Scriptural authority for asserting that the surest way of attaining that exalted position is by the exercise of the virtue of charity.

WHAT BEGINNERS SHOULD DO.

A Provincial Training Helps Materially towards Better Stagecraft.

By C. AUBREY SMITH (in an interview).

What do I think of touring? It is a very pleasant change, a very satisfactory change from being always in the West End. It is very pleasant going from town to town, particularly if they are places of interest like those on the South coast—Brighton, Eastbourne, Hastings, Margate—which we have visited in the early part of the tour, so long, of course, as one has not to be rehearsing during the day.

I hope that my northern tour, which I have now begun, will be as interesting.

I think it would do artists, especially the younger artists, a great deal of good to tour the provinces. You get a different audience every Monday night, and such striking contrasts, too. Take Brixton and Hammersmith, for instance, the difference in the audience is marked. Touring is very good for one, but it means that one has to have his "thinking cap" on all the time.

No Anchorage.

The reason why some West End artists do not care to go into the provinces is, I suppose, because they do not get any home life when on tour. That is true, and to tour the provinces all one's life must be terribly disheartening, because one has got no anchorage, no home. But to be in the provinces for a time is, as I have said, delightful.

I really think touring is most beneficial to the young artist because of the contrasts in audiences they get every week. After all an audience is like a musical instrument to an artist. If you have a new instrument every week you have got to learn how to play it.

Young artists should make a practice of going into the provinces early in their stage career. I do not necessarily mean that they should begin in the provinces. They should have a certain amount of provincial experience, because there must always be the danger that they might never play big work in the West End.

"A Danger."

I do not say that they won't at one time or another have the opportunity of playing big parts in London, but I think there is the danger they will not do such good work as they might. They do not get the opportunity of varying their work.

I think the beginner gets a better chance, a better variety of work, if he or she becomes associated with stock companies or repertory.

A young artist wants both kinds

of work, because if you play a part only for a week you certainly have not the time to fill the skin of it. I do not think that anybody plays a part to the full extent until he has played it for three weeks in a London run, always providing it is a good part capable of differentiation. If you are playing in a stock company I do not think you get a chance of working on it.

Get Used to Team Work.

Still, a beginner must get accustomed to audiences, to stagecraft, to team work, and a tour in the provinces, however short, would not do him any harm. It might give him greater confidence.

What do I think of things generally in the theatrical world? Really, they are pretty good



C. AUBREY SMITH.

throughout the parts of the country I have toured. It is a long time since I toured, with the exception of trying out a play last year. But it seems to me that the theatres do bigger business now than they used to do in the old days. For one thing people appear to spend more money on entertainments than they used to do. I suppose they earn more money; not because the plays of to-day are better than those of the days gone by.

Author's Difficult Task.

I do not think plays are better than they used to be so far as plots are concerned. The writing may be more witty and sparkling. Conversation alters with each succeeding generation and authors have to keep moving with it. That is practically the only change made in plays of to-day—authors have to ring the changes on plots and certain situations, which from the point of view of a play are limited in number.

I do not think plays are any better than they used to be, but it must be much harder to write a play of to-day.

All-English Programme.

There is an "all-English" bill at Keith's Palace Theatre this week, and an excellent one it is, reminding one of the "good old days," at the London Music Halls. It is undoubtedly a genuine treat to a great many people to see a real variety programme, for vaudeville is not always the same thing exactly. The Palace has been packed at every performance, and enthusiasm of the spontaneous and genuine sort has prevailed on both sides of the footlights. In other words the artists have enjoyed themselves as much as those whom they were entertaining, judging from the speeches made by nearly every contributor to the programme. Ada Reeve's songs and her captivating ways won for her a very hearty reception. Bransby Williams portrayed familiar characters from Dickens,

and held the audience spell-bound. Bert Errol's novel turn tickled the audience exceedingly, his impersonation of a female vocalist being decidedly clever and out of the ordinary. Ethel Hook sang some of the old songs that everyone knows and loves, and sang them charmingly. Jackson's Royal English Dancers, truthfully described as "graceful girls, gorgeously gowned," made a big hit, and Rebla, the "unconcerned juggler," was funny as well as clever. Albert Whelan sang and whistled, and told humorous stories, proving himself an excellent entertainer. Jimmy Nervo and Luddy Knox did a wrestling act that made the audience laugh till it cried, and one of the most laughable numbers in the programme was kept till the last, when Gordon Bostock presented "Amateur Night in London." This was a "scream" from start to finish.



(FROM "THE ERA" SPECIAL CORRESPONDENT).

NEW YORK, Nov. 7.—"Lucky Sam McCarver," the three-act play now running at the Playhouse, was written by Sidney Howard, the author of the current success, "They Knew What They Wanted." It is described as "four episodes in the rise of a New Yorker." In the first act Sam McCarver has risen from a menial position in a Hoboken saloon to that of proprietor of a Broadway night club. To help him in his next rise he picks Carlotta Ashe, a cocotte and divorcee, who frequents his place. So when one of Carlotta's friends is murdered, Sam wins her favour by shielding her, and she finds it expedient to become his wife. She continues to follow her own course, however, among her chosen associates, degenerates and loose-livers, who disgust the lucky Sam and at length they separate. In the last act Sam visits the apartment, where she is living under the protection of another man, and boasts of his success, alternately abusing her and offering to take her back. In the end she dies in her chair by the fireside, and he leaves her there, hurrying away to keep an appointment. The distinguishing feature of the play is its first act, showing the house manager's office of the Club Tuileries in New York on New Year's Eve. The group of characters in this lively scene are cleverly drawn and the humour of the dialogue gives the play a good start. John Cromwell as Sam McCarver gives a convincing portrayal and Clare Eames is very good as Carlotta.

"The Florida Girl."

At the Lyric Theatre the current attraction is a musical comedy, in two acts and fourteen scenes, bearing the above title. The book and lyrics were written by Paul Porter, Benjamin Hapgood, Burt and William A. Grew. The music was composed by Milton Suskind, and the piece was staged by Frederick Stanhope. It contains many clever dance numbers and the costumes are exceptionally novel and attractive. The Charleston, with all its variations, is danced by individuals and the ensemble intermittently. Lester Allen as Sandy and Vivienne Segal as Daphne are the principals, and the former provokes much laughter by his constant change of disguises, while Miss Segal is heartily applauded for her singing. The story is chiefly about the aforesaid Sandy, a waggish detective, who owns a peculiar specimen of a dog called Satan. Sandy is given twenty-four hours in which to discover the identity of the man who stole a green slipper while it was on Daphne's dainty foot. Miss Segal's songs, "Oh, You" and "Venetian Skies" are well liked.

"The Carolinian."

This is a pretty good war play of an older style, the war in this case being that of the American Revolution, and the scenes being laid in Charleston. All the familiar features of the war for independence are contained in the scenes and action, including red coats and powdered wigs, spies, toasts to the King, duels and dust-covered uniforms. The story is woven about a charge of treason against the hero and heroine, built on circumstantial evidence. The treason consisted of reporting an advance of rescuing forces, the receipt of which information enabled the British to retire without any losses. Sidney Blackmer does justice to the part of the hero, Henry Latimer, and Martha Bryan Allen plays well as the heroine. Rafael Sabatini and J. Harold Terry are the authors, and the play is presented by Charles L. Wagner at the Sam H. Harris Theatre.

"Princess Flavia."

Harry Welchman has every reason to feel proud of his success in this sumptuous and captivating musical play, founded on Anthony Hope's story, "The Prisoner of Zenda." It has been received with enthusiastic approval at the

Century Theatre, the stirring choruses winning exceptionally prolonged applause at the end of each act. The settings by Watson Barratt are gorgeous in the extreme. The second act setting, in particular, representing the palace of Streslau and providing the background for an elaborate coronation scene, excels in beauty anything of the kind that has been seen on the New York stage for a long time. Harry Welchman, who plays the dual part of the Crown Prince of Ruritania and Rudolf Rassendyl, has won unanimous praise from the critics, and Evelyn Herbert, who has the title rôle, has fared equally well at the hands of the reviewers.

"White Gold."

J. Palmer Parsons, the author of this three-act play, has taken for his theme the tragedy that faces an Australian sheep station in time of drought. Jean, an English girl, marries Alec Steadman and goes with him to face the isolation and heat of the backlots in north central Queensland. Things go from bad to worse, and the distracted sheep raiser takes to drink as he sees his flocks dwindle and the water-holes dry up. A youthful pal goes to town to buy provender with the only money in sight, but bets it all on a horse and loses. The sheep raiser's bank turns him away, his water tank bursts, and his wife makes up her mind to run away and go back to England with a rancher who is in love with her. When things seem hopeless, however, the rain comes, bringing happiness once more to Jean and Alec Steadman. The play is being presented by the Sheffield Play Producing Company at the Lenox Little Theatre.

"Laff That Off."

Earl Carroll, the producer of this piece at Wallack's Theatre, calls it "an American born comedy." Peggy Bryant, a country girl who comes to New York to make her way and fails, is picked up in the streets by a good-looking young fellow who introduces her into his ménage of three bachelors, who adopt her as a sister. Her love for her benefactor being unrequited, she leaves, but comes back in the third act a movie star, and her love story has a happy ending. Although the plot is trifling, the piece is full of diverting lines and situations. It was written by Don Mullaby, the author of "Conscience," and the principal parts are well acted by Alan Bunce, Shirley Booth, and Thomas W. Ross.

The Actors' Equity Association at a recent meeting recommended the adoption of a triplicate contract form that would enable Equity to check any departure from the established form and "would release individual members from the necessity of opposing innovations tending to destroy the protection it affords." It has been brought to Equity's attention that certain managers have attempted legally to circumvent that clause of the standard contract which makes eight performances a week's work, and specifies in addition that performances shall be paid for at the rate of one-eighth of the week's salary each.

"Naughty Cinderella."

NEW YORK, November 14th.—Irene Bordoni has scored a success at the Lyceum Theatre in this three-act farce, adapted by Avery Hopwood from the French of René Peter and Henri Falk. It is one of those farces in which the conduct of all the characters seems to be more or less shocking, but is in reality quite harmless. The scenes are laid in Paris and Venice, and the fun begins when Gerald Gray finds himself falling in love with the young woman of "uneasy virtue," whom he has taken with him to the Lido at Venice to shield his affair with another lady who has a very jealous husband. Miss Bordoni sings four songs delightfully. The most popular one is "That means nothing to me."

(Continued at foot of cols. 3 and 4).



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FROM THE PROVINCES.

At the Hippodrome, ACCRINGTON, The Denville Stock Company present the popular play, "East Lynne," which brings their long season to a close here. Mr. Len Lauri appears with success as Archibald Carlyle. Mr. St. George Frege, as Sir Francis Levison, gives a strong interpretation. Miss Marjorie Denville as Lady Isobel, is excellent, and Mrs. Denville is very good as Barbara Hare. Mr. Joe Armstrong as Richard Hare, Mr. Bert Wilson as Justice Hare, Mr. Val Gully as Mr. Dill, Mr. Walter Chapman as P.C. Bullock, Mr. Geoffrey Sutherland as Lord Montsevern, Miss Lally Gwynne as Joyce, Miss Nance Nicholls as Cornelia and Miss Annie Whittaker as Little Willie make up a strong cast. At the Princes, "Confessions of a Queen" is the attraction.

At the ALDERSHOT Hippodrome, John D. Robertson is presenting the revue, "Rack and Ruin," in ten scenes. The cast includes: Stan Annison, and Wright, Connelly and Mack, together with a strong company of vocalists and dancers. The programme at the Theatre Royal is provided by Frank H. Fortescue's Repertory Company, who are presenting "Two Little Vagabonds." The name parts are well sustained by Nelly Hope and Nita Jewel, while Mr. B. Harrington Reynolds is Producer, and George Thornton in the piece.

The Co-Optimists "A" Company pay a welcome return to the Theatre Royal, BLACKBURN, this week and their show is as entertaining as ever. The revue, "Say When," is the attraction at the Palace, Kitty Evelyn, Fred Anderson, Alec Foster, and Lester and Wood all being prominent. Percy Johnson and Madam Astra are the chief attractions in "Stepping Stones," revue at the Prince's, Pictures at Olympia.

At the Hippodrome, BIRKENHEAD, the Birkenhead Dramatic Society gave an excellent interpretation of John Hastings Turner's comedy, "The Ladies of the Field," preceded by E. F. Part's one-act drama, "Escape." Members of the cast were, Mr. W. H. Bennette, Miss Betty Kay, Miss Barbara Williams, Mrs. Winifred Harwood, Mrs. C. Bathgate, Miss D. McIntyre-Browne, Miss Sylvia Decon, Miss Audrey Mather, Mr. C. Mather, Mr. L. J. Gamlin, Mr. C. H. Kelly, Mr. W. H. Paul, Miss Eileen Hornblower, Miss Doris Hunter and Mr. J. E. Rowlands. Mr. W. H. Bennette was the producer. At the Argyll, a capital programme is presented by Harry Tate, Maggie Dickinson, Syd Culver, Ernest Hine, The Exquisite Six and May Henderson.

"Say When," presented by Fred Collins, is at the Palace, BLACKBURN, the company including the Manchester Melody Makers, Lester and Wood; Kitty Evelyn, and the Royal Court Juveniles.

At the Metropole, BOTTLE, variety holds the boards, the company comprising Will Collinson and company in "Out-Patients," Larry Cliff, Two Elks, Torrani, Bandmaster Morris, May de Laurette, Tom E. Dear, and Key and Kenworthy.

At the Prince's Theatre, BRADFORD, Mr. Lionel Bute presents the farcical comedy "Just Married," with Mr. Guy Newall in the principal part, ably supported by Leonard Thompson, Gerald Cross, Otto Munster, W. Featherstone, Royson Taylor, Alfred Richards, Eric Lepline Smith, Philip Stanley, Lena Longton, Rosamund Bailey, Dorothy Hope, Zerlina Harrington, and Betty de Malere. At the Alhambra is "The Arcadians," the cast including Harold Clemence, W. A. Haines, Fred Maguire, Victor Watts-Weston, Chas. F. Cooke, Walter L. Rignold, Tilly Foulds, Mabel Miller, Betty Tidswell, Alfred Turner, F. H. Lloyd, and Edith Alderman. "Nippy," the popular revue, is being played at the Palace, Fred. Erlson and Joan Hester playing the leads.

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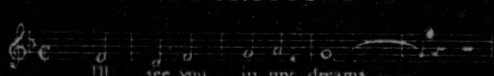
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At the Hippodrome, a strong variety bill is presented, which includes Gaston and Andre, Steele and Wilson, on roller skates, Vivian Foster, Clarkson Rose, Larry Kemble, comedy cyclist, the two Danos, in a comedy balancing act; and Betty Bright and Teddy Carlyon, the Australian duo. At the Empire is "The Idle Rich," with a cast of first-class artists. At the Little Theatre, the Repertory Company present "The Lost Leader."

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Grossmith & Malone & Moreton & Heath to present "SALLY."
WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Ernie Lotings to present "SAMMY IN CORSCIA."
NEW OXFORD THEATRE
Closed.
SOUTH LONDON.
Closed for repairs.
The above are communicated for information without prejudice.

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At the Alhambra, STIRLING, M. C. Productions present "Sergeant Percy." The record season of the Denville Stock Company at the Royal, STOCKPORT, concluded last Saturday, and is succeeded by the D'Oyly Carte Opera Company appearing in a repertoire of Gilbert and Sullivan operas. "Wal Langtry and Company in the revue, "On Velvet," are at the Hippodrome.
"Oceans of Nations" is at the Hippodrome, WARRINGTON, George Norton, Lynn Wright, and Annie Rooney being prominent therein.

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 7, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 28 NOW DUE.

PROVINCIAL CINEMATOGRAHS
THEATRES, LTD., AND ALBANY WARD
THEATRES, LTD.

ACTON GLOBE (rehearsal, 11).—The Cabaret Revue, "Speed." Cast including Stella Maris, Tim O'Connor, Addison and Metringa, Eve Benson, Griffin Campton, and the Globe Cabaret Girls.

ASHTON-UNDER-LYNE MAJESTIC PICTURE HOUSE (rehearsal, Monday and Thursday at 12).—Horace Jones and Co. Larry Kemble.

GLOSSOP PALACE.—Joyce and Shields, Jack McKay. To play as booked.

SALISBURY PALACE (rehearsal, 1).—Follow the Money.

WYEMOUTH JUBILEE HALL (rehearsal, 12).—"Fellow-Workers."

SIDNEY L. BERNSTEIN DIRECTION.
EDMONTON EMPIRE (rehearsal, 12).—"Cheerio."

WILKESBURY EMPIRE KINEMA (rehearsal, 1).—"Funch & Fisher."

ENFIELD RIALTO (rehearsal, 1).—"Rosie Lloyd."

SHEFFIELD EMPIRE (rehearsal, 1).—"Scorn."

EAST HAM EMPIRE KINEMA (rehearsal, 1).—"The Birchalls and Neil & Clifton."

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Western Productions present "High Life."

NORWICH THEATRE ROYAL.—"Dorothy."

PAISLEY THEATRE (rehearsal, 12).—Gordon Inglis presents "Doon the Water."

PAISLEY RINK PALACE (rehearsal, 12).—"Carrie, Opeland Trio, Wallie Pearce, The Le Berres."

IPSWICH HIPPODROME (rehearsal, 11.30).—Beresford and Pearce present "Snacks."

IPSWICH LYCEUM THEATRE.—Company as booked.

HAMILTON HIPPODROME (rehearsal, 1).—"Kemp and Freeman present 'Chuckles'."

MANTYRE PICTURE HOUSE (rehearsal, 5.30).—Bruce MacLoud.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—The Broadhead Players present "Cinderella."

MANCHESTER JUNCTION THEATRE.—Pictures and Company as booked.

MANCHESTER METROPOLE THEATRE.—Kilns B. Seener presents "Cranky Revue."

MANCHESTER OSBORNE THEATRE.—Mrs. Kimberley presents "House Hunting."

MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Flag Lieutenant."

MANCHESTER QUEEN'S PARK HIPPO.—J. B. Taylor presents "Encores" Revue.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCELS CROWN THEATRE.—The Broadhead Players present "Encores" Revue.

PRESTON ROYAL HIPPODROME.—Joe Morrison presents "Jazzland" Revue.

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—Scotia Productions present "Double Scotch" Revue.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Samson, Jerry Sheppard, Norman Carroll, Macdonald & Jermy, Darty and Partner, The Dales, and Co. as booked.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Musical Maples, Pictures, Learn, and Fraser.

LIVERPOOL PAVILION THEATRE.—Jazon and Montgomery present "Bluebeard" Fantomine.

BURY HIPPODROME.—The Broadhead Players present "The Younger Generation."

MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—"Alice Maude and A. E. Miles present 'Marguerite'."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—"Arthur Sleep's Revue, 'Scotch Menu'."

WEST BROMWICH THEATRE ROYAL.—Closed for renovations.

MAGNACHTEN CIRCUIT.

WARRINGTON.—George Sanger's "Snatches."

BURNLEY.—Company as booked.

SOUTHAMPTON.—Morton & Heath's "Stop Flirting."

CARLISLE.—Wesdemel Prod's "Grumbles of 1925."

BRADFORD.—G. Lawrence and H. S. Parson's "The Jog Trot."

HUDDESFIELD.—Emmell Fox, Ltd. "Nelly Dean."

HALIFAX.—Maurice Bertram's "Variations."

BLACKBURN.—Wilkeross Productions. "Good Old Sergeant."

LEICESTER.—Company as booked. Rehearsals at all halls at 12 o'clock.

LONDON THEATRES OF VARIETIES.

(See page 16).

LONDON SYNDICATE HALLS.

(See page 13).

MOSS EMPIRES, LTD.

LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd. present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."

FINSBURY PARK EMPIRE (rehearsal, 1).—"Firth Shepherd presents 'Shepherd's Pie'."

NEW CROSS EMPIRE (rehearsal, 1).—"Fred Karno presents 'On with the Show'."

STRATFORD EMPIRE (rehearsal, 1).—"Harry Day presents 'Records.' Cast includes George Clarke and Kitty Emerson."

VICTORIA PALACE (rehearsal, 11.30).—"Wilde Bard, Noni and Partner, Max Henderson, Blanche Tcmlyn, The Victoria Girls, Jack Lane, Austin Rudd, Flying Banwards, Otway Brothers."

CARDIFF EMPIRE (rehearsal, 1).—"Texo, Wilson Hallett, Houston Sisters, The Two Rascals, The Selma Four, Harry Tate, Dr. Angelo's Living Jewellery."

SWANSEA EMPIRE (rehearsal, 2).—"Harry Day presents 'Chimes.' Cast includes Jos. Alexandre, and The Fayre Sisters."

NEWPORT EMPIRE (rehearsal, 1).—"E. G. Polton presents 'Attaboy,' cast includes Fred Miller, and Winnie Goodwin."

NOTTINGHAM EMPIRE (rehearsal, 1).—"Julian Wylie presents 'Playway Peter,' cast includes Leo Franklin, and Howard Rogers."

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Harry Warburton presents 'Hamilton Deane and Company.'"

GLASGOW ALHAMBRA (rehearsal, 11).—"Sun Up."

GLASGOW EMPIRE (rehearsal, 11).—"The Sisters Hans, The Three Morrells, The Two Bobs, Hilda Givler, Lou Radford, Paddy Saunders, Will Lacey."

BIRMINGHAM EMPIRE (rehearsal, 12.30) (Low Pitch).—"Daisy Giff, The D'Her's, The J. H. Squire Celeste Octet, J. W. Rickaby, Ernie Mayne, Naughton and Gold, Wallau and Partner."

BIRMINGHAM GRAND (rehearsal, 1) (Low Pitch).—"Harry Day presents 'Headlights,' cast includes Kitty Colyer, and Jimmie Leslie."

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainment.

LIVERPOOL EMPIRE (rehearsal, 1).—"Herbert Clayton and Jack Waller present 'No, No, Nanette.'"

LEEDS EMPIRE (rehearsal, 1).—"Mottos," cast includes Sam Mayo."

HULL PALACE (rehearsal, 1).—"B. A. Meyer presents 'Cock-a-Doodle-Do,' cast includes Archie Glen, and Irene Shamrock."

SHEFFIELD EMPIRE (rehearsal, 1).—"Albert De Courville presents 'The Whirl of the World,' cast includes Nellie Bruce."

BRADFORD ALHAMBRA (rehearsal, 12.15).—"Tom Arnold presents 'The Melody Box,' cast includes Elsie Bower, and Freddie Forbes."

EDINBURGH EMPIRE (rehearsal, 12).—"Francis Laidler presents 'The Punch and Judy Show,' cast includes Dorothy Viggers, and Tubby Stevens."

NEWCASTLE EMPIRE CINEMA.—Picture Entertainment.

NEWCASTLE EMPIRE (rehearsal, 1).—"Harry Day presents 'Designs,' cast includes Bob Stevens, and Dolly Elsworth."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Don Q." Sammie Shields."

SUNDERLAND EMPIRE (rehearsal, 1).—"Formby Seelig Life."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Stage Struck."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"French Fun."

GATESHEAD EMPIRE (rehearsal, 1).—"Coloured Lights."

PRESTON EMPIRE (rehearsal, 11).—"Sydney Fairbrother and Company in 'Clogs to Clogs.'"

SALFORD PALACE THEATRE (rehearsal, 11).—"Scotch Broth."

HANLEY GRAND THEATRE (rehearsal, 1.30).—"Walter Bentley presents 'Helter Skelter,' cast includes Sandy Powell, Rich and Galvin, Barbara Babinot."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Ivor Novello in 'The Rat.'"

NORTHERN THEATRES COMPANY, LIMITED.

BLACKBURN THEATRE ROYAL.—Terence Byron in "The Right Age to Marry."

HALIFAX THEATRE ROYAL.—"The Count of Luxembourg."

BURY THEATRE ROYAL.—"Mr. Tower of London."

DEWSBURY THEATRE ROYAL.—"A Pair of Silk Stockings."

HUDDESFIELD HIPPODROME.—"Well I Never."

HALIFAX GRAND THEATRE.—Picture.

ROCHDALE PALACE THEATRE.—Picture.

HUDDESFIELD PICTURE HOUSE.—Picture.

STOLL TOUR.

(See page 13).

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The London Revue."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Dole Increased."

BRIGHTON HIPPODROME (rehearsal, 12).—"Workshop."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Betty Blythe, Buffalo Band, Flying Julians, and Company as booked."

BIRMINGHAM HIPPODROME (rehearsal, 12).—"Love, Life and Laughter."

SOUTHEAST HIPPODROME (rehearsal, 12).—"The Last Waltz."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Arcadians."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Let It Rain."

LEEDS HIPPODROME (rehearsal, 12).—"Running Riot."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Saucy Sue."

NEWCASTLE HIPPODROME (rehearsal, 11).—"Stop Press."

MISCELLANEOUS.

ABERDEEN TIVOLI THEATRE (rehearsal, 1).—"Some Show."

READING PALACE THEATRE.—"Speed."

POPLAR QUEEN'S (rehearsal, 4).—"Harry Warburton presents Revue, 'Shavings'."

ST. ALBANS GRAND PALACE (rehearsal, 12).—"Harry Cliff and Winnie Wager, Rob Daymar."

AYR GAITY THEATRE (rehearsal, 1).—"Harry Lees, Press, and Boon."

GLASGOW PAVILION.—Westbourne Productions present "Puzzles" Revue.

GLASGOW METROPOLE THEATRE (rehearsal, 12).—"Are You Working?"

LEITH ALHAMBRA (rehearsal, 12).—"Harry Lees' 'Dick Whittington.'"

PENGE EMPIRE (rehearsal, 12).—"Bromley Challenge, 'When Knights Were Bold.'"

KEIGHLEY HIPPODROME (rehearsal, 12).—"Scenes and Screams," featuring Jackson Owen."

WALHAM GREEN GRANVILLE (rehearsal, 12).—"Revue, 'What'll I Do.'"

EDINBURGH THEATRE ROYAL (rehearsal, 1).—"White Heather."

FALKIRK GRAND THEATRE.—"A Week End."

BATH PALACE.—Follies of the Day."

GT. YARMOUTH HIPPODROME.—"Tonics."

ASTON HIPPODROME (rehearsal, 12).—"Sacked Again."

COVENTRY HIPPODROME (rehearsal, 1).—"There You Are, Then."

SWINDON EMPIRE.—"Apple Sauce."

WINDSOR THEATRE ROYAL.—"Making Money."

MAIDSTONE PALACE.—"Brilliant."

DEVONPORT ALHAMBRA.—"The Green Goddess."

KINGSTON EMPIRE (rehearsal, 12.45).—"Messrs. Macdonald and Young present 'Maid of the Mountains.'"

ALDERSHOT HIPPODROME (rehearsal, 1).—"Messrs. Cranston and Heath present 'Fads.'"

ALDERSHOT THEATRE ROYAL (rehearsal, 12).—"Mr. Frank H. Fortescue's Repertory Company."

BARROW-IN-FURNESS TIVOLI (rehearsal, 1).—"Hope Charles, and Eva Dickson, The Bros. Goldies, 'Torrans, The Eight Frolics, Jack Le Dair, and Company as booked."

SHOREDITCH LONDON.—"Burr and Hope, Arthur Pond, Four Edith Sisters, Jack Boot and Lady, Ecla and Viola, York and Wery, Adams and Assistant, Bernhardt and Farland, Les Samlets, Bright and Carlson."

PLYMOUTH PALACE.—"Jack Hylton, Metronomes Band, Agnes Croxson, Daimler and Eadie, Alec Pleon, Les Nicoletos, Bros. Walsh, Mellin and Marlen."

EXETER HIPPODROME.—"Emlyn Thomas and His 'London Band,' George Parr, Five Chicago Girls, Fred Maitland and Co., The Buckleys, Eric Peacock."

NORTHAMPTON NEW (rehearsal, 12).—"Royal Italian Circus."

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Frank H. Fortescue's Rep."

Masonic Presentation
to Albert Le Fre.

On Sunday night, at the Comedy Restaurant, Oxenden-street, a company of over 200 Freemasons and ladies assembled at dinner to do honour to W. Bro. Albert Le Fre, L.R., L.R.C., and to present him with a testimonial in recognition of his long and valuable services in connection with the Asaph, Chelsea, Proscenium and Cheyne Lodges. The chair was occupied by W. Bro. Wolfe S. Lyon, P.A.G., P.Eng., who was supported by W. Bro. Charles Cruikshanks, P.A.G.S., Bearer, Eng., and other influential and Past Masters of the above Lodges. The chairman, in an excellent speech, which was full of feeling, stated that he had come from a bed of sickness to be present and to show his admiration of the great services W. Bro. Le Fre had, for so many years, given to the cause of Freemasonry, and the help he had so willingly rendered to the younger members of the Order as Preceptor. He said he thought W. Bro. Cruikshanks, who had known W. Bro. Le Fre so many years longer than he had, should have been in his place that evening, and he apologised to him if he had taken his position. W. Bro. Wolfe Lyon then handed to W. Bro. Le Fre a handsome illuminated address, the work of W. Bro. Reginald Roberts, the inscription on which was read by W. Bro. Walter Hitch, L.R., also an album containing the names of nearly 300 subscribers. In addition, the chairman handed Mr. Le Fre a solid silver flower bowl, and a box of chocolates to Miss Irene Le Fre.

W. Bro. Albert Le Fre replied, saying he was much touched by this expression of gratitude from so many friends for what he had done and was sincerely thankful, and he would continue to do everything he could to help the younger brethren in their Masonic work. Mrs. Le Fre also responded, and Miss Le Fre and Bro. Eric Le Fre. W. Bro. Arthur Wore toasted the ladies in his usual witty style, and Mrs. Jack Ezer replied. W. Bro. Hitch proposed the chairman, and W. Bro. Ernie Warner, in an eloquent speech, proposed the health of W. Bro. C. Douglas Stuart, the organiser of the function, and on behalf of the chairman, presented him with a silver tobacco box in recognition of his services.

During the evening, Miss Molly McCarthy (comedienne), Mlle. Suzette (lady conjuror), and Bro. Billy Benvenuti entertained. Several other artists were present, but time did not permit of their appearing. Bro. J. Weaver kindly accompanied, Bros. Percy G. Court and C. Dekker were the efficient stewards.

The Late Mr. Trueman Towers.

The funeral of the late Trueman Towers, manager of the Leicester Palace for over eleven years, took place at the Welford-road Cemetery on Thursday last. A large number of mourners were present. The vicar (the Rev. J. T. Coward), who officiated, said that Mr. Towers was a man of great business ability, who had a big heart and wide sympathies. He was always kindly and courteous, and they could never wish for a truer or more loyal friend. Mr. Towers was never so happy as when he was trying to make others happy. Hundreds of blind and crippled people in Leicester would never forget his kindness.

Mr. Towers had been a widower for over two years, and was to have married Mrs. Hill, widow of the late Mr. J. H. Hill, of Bilston and Cannock, last Friday (Nov. 27). The family mourners were Laura Towers (Phyllis Towers' daughters), Fred Towers (son), Mrs. Fred Towers (daughter-in-law), Mrs. Hill, Mr. Fasset, Mrs. Wells, and Mr. B. Sturges. Others present were T. J. Phillips (Assistant Manager of the Palace), G. R. Stephens (Advertising Manager), H. Jones (Stage Manager), J. W. Lowe (Conductor), C. Fern (Chief Electrician), W. P. Carter (Manager, Floral Hall), Joe Lawrence (Manager, Pavilion), R. L. Salmon (Manager, City Cinema), George Taylor (Manager, De Luxe), Evan Barlow, Dr. Saloman, F. W. Clarke, Chas. Chandler, J. H. Pechin, and many members of public bodies, together with members of the various theatre staffs.

In addition to the family wreaths, there were floral tributes from Sir Oswald and Lady St. John, Directors of the Palace, Messrs. Phillips, Stephens, and Jones, Mr. J. W. Lowe and Mrs. Lowe and Orchestral Staff, Palace Staff, Management and Staff of Floral Hall, Mr. Joseph Lawrence (Manager of the Pavilion), Theatre Staff, Pavilion Staff, Management and Staff of the City Cinema, Chairman and Members of Leicester C.E.A. Branch, H. S. Cooper (Earl Shilton Cinema), Messrs. Willsons (Printers), Skegness Entertainers, Guild of Crippled, Leicestershire County Cricket Club, Leicester Rotary Club, Leicester Mercury, Palace Birthday Committee, Dr. Saloman, Santa Claus Committee, etc.

Nixon Grey.

Nixon Grey, who is to play the principal comedy part, Ali Baba, in Fred Collins' Panto "The Forty Thieves," at the Empire, Newcastle, this season, is to make a special feature of his number "Up the Wooden Hill to Bedfordshire."

Bunny Doyle.

At Brighton next week, "Our Cabaret" concludes a long provincial tour, and opens on Monday week at Wood Green, remaining in town till January. Bunny Doyle is still playing the chief comedy role, and proves more popular than ever.

Maidie Scott.

On Monday week Maidie Scott is presenting her new act, "The Evolution of Eve," in which she will portray the past, present and future—fifty years hence—of Eve. At Poplar last week Miss Scott revived some of her former successes, which were much appreciated.

Ernie Mayne.

Offers have recently been made for Ernie Mayne to pay a visit to America. These the popular comedian is now considering, together with an offer from a well-known West End Manager.

Handsome
Stone-builtITALIAN VILLA with Red
Tiled Roof

known as

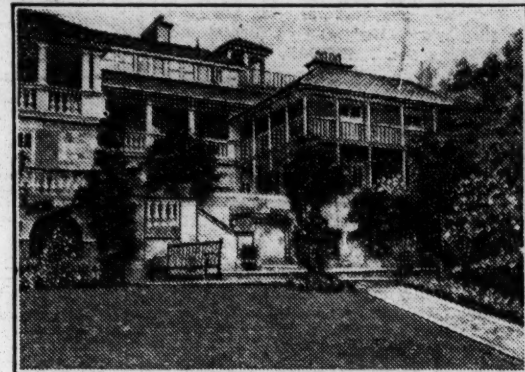
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RYDE, ISLE OF WIGHT.

Commanding birds-eye view of Solent and Southsea. Built by famous London and Oxford Architects 15 years ago at enormous cost. Present building value estimated at £70,000, now offered for the low figure of £7,700, with possession on completion. Furniture optional. Mortgage if desired. Owner wishing to travel. Lease 999 years. At Nominal Ground Rent of 2/- per annum if demanded. The whole property in perfect order throughout, comprises:—The RESIDENCE and THREE COTTAGES (Let Furnished), producing good income, GARAGE, STONE-BUILT ORANGERY, SHOW HOUSE, VINERY, ITALIAN GARDEN with Handsome Stone Columns.

Expensively
Polished Floors
and Stairs in
selected Maple and
Teak Wood.
Central Heating.
Electric Lighting
Throughout.



Marble Corridor.
Marble Loggia.
Marble Bathroom
with Sunken Bath.
Mosaic Fountains.
Italian Garden.
Crazy Paved.

The ACCOMMODATION comprises:—3 Handsome Reception Rooms and Waiting Room, 9 Bed and Dressing Rooms with Maple and Teak polished floors, and handsome Carved Marble and Stone Fireplaces. Excellent Servants Accommodation, Observatory and Pigeon Loft, large and well-fitted Safe by Chubb, obscured by Panelling, Covered and Open Promenades with Stone and Ironwork Balustrades, and Columns in Marble and Stone.

The GARDEN has many pleasing features, including Stone-built Orangery, Ruin Chapel from Quarr Abbey, Show House, Lily Pond, Mosaic Fountains, Crazy Paths, Oak Pergolas, Rock Gardens, Wood, Ancient Italian Well Head, Carved Stone Fountain, Semi-circular Grecian Stone Seat, Orchard, Specimen Trees, including Eucalyptus, Olive, Deodar, etc.

In a word, the Residence and Gardens are probably the best designed and executed in the Island.

"BY REQUEST."

"By Request" was presented for the first time in London at the Grand, Clapham, last week, and with all its varied talent provided excellent entertainment. Originality is the keynote of this production and with Gracie Fields at the head of affairs, assisted by a very capable company the show is kept going with never a dull moment. The comedy scenes are entirely new and original, especially "Waxworks."

In this Gracie and Tommy Fields as two very precocious kids cause endless fun. "Guessing" is another clever comedy sketch in which it is shown that one's conjectures as to the character and appearance of other park frequenters may not always be correct. An attractive and pretty scene is presented in "Crimoline Days." Gracie Fields has several good numbers, and is extremely popular. In her own inimitable Lancashire style she gives "You ought to see the old folks now," and her travesty of "What'll I Do" is particularly amusing. Tommy and Edith Fields play many parts, being successful in each. Quite a pleasing feature is the various terpsichorean items of the Pitt Girls, and the producer has been wise in not being scanty in this respect. The Girls have a decidedly novel scene in "We're not so bad as we are painted," eight of them dressed in simple white frocks being decorated by their confederates who handle a palette and brush with no mean skill. May Hallett, Cedric Miller and Ted Cowan give excellent assistance in all the comedy scenes. Altogether a well-dressed show with pretty scenery.

An Excellent Singing Course.
The study of the best methods of voice production has now been made possible by the new Westminster Correspondence Course, which has been arranged and compiled by Foster Richardson, the well-known operatic singer.

Mr. Richardson has had the collaboration of some of the foremost professors of voice production, and the course includes material which has not previously been made public. The methods of all the greatest masters of bel canto have been embodied in the course, which gives great prominence to correct breath control, the proper placing of the voice and phrasing, while numerous specially-composed exercises are included.

On enrolling, the student fills in a report form, and, by an ingenious device, shows the actual compass of his or her voice. This is carefully scrutinised by the principal, and the lessons adapted to the pupil. With the completion of each subsequent lesson, the pupil forwards a report form, by which progress is checked and any difficulties encountered dealt with. The tuition afforded can hardly fail to result in a greatly-improved knowledge of the fundamentals of correct singing. The course need not necessarily be a correspondence one, the Westminster Schools possessing well-equipped studios for personal tuition at 36, Alfred-place, Tottenham Court-road. Here intending students for the postal course may have a vocal trial and personal advice from a competent professor before enrolling.

FOR SALE
that Successful Revue
THE TIMES

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.
A LA RUSSE (Mde. Lydia Krasht)—Nov. 30, O.H., Manchester; Dec. 7, O.H., Harrogate.
ALEXANDER MITCHELSON—Nov. 30, Royal, St. Yarmouth.
ALPS BUTTON—Nov. 30, Lyceum, Sheffield.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE—Dec. 3, T.R., Grantham (3).
ARCADIANS, THE—Nov. 30, Alhambra, Bradford; Dec. 7, Hippo, Liverpool.
BALKAN PRINCESS—Nov. 30, Royal, Darwen.
BAMBOULA—Nov. 30, Empire, Preston; Dec. 7, Dufferine.
BAYNTON, HENRY—Nov. 30, Dec. 7, Shakespeare, Liverpool.
BENSON, SIR FRANK—Nov. 30, O.H., Coventry.
BOUGHT AND PAID FOR—Nov. 30, West Pier, Brighton.
BRIDE, THE—Nov. 30, D.P., Eastbourne; Dec. 7, T.R., Huddersfield.
BRITISH NATIONAL OPERA—Nov. 30, Dec. 7, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo, Bury (stock season).
BROWN SUGAR—Nov. 30, O.H., Scarborough.
BUCKLEY, FRANK, REP.—Nov. 30, Empire, Swadincote; Dec. 7, Hippo, City Cross.
CAMPBELL, MRS. PATRICK—Nov. 30, T.R., Glasgow; Dec. 7, Lyceum, Edinburgh.
CARL ROSA OPERA—Nov. 30 and Dec. 7, O.H., Belfast.
CARL ROSA OPERA—Nov. 30, Grand, Croydon; Dec. 7, Borough, Stratford.
CHARLEY'S AUNT—Nov. 30, Theatre, Richmond.
CORRA—Nov. 30, Prince's, Bristol; Dec. 7, Hippo, Golders Green.
CONLIN, EVELYN, REP.—Pavilion, Northwich.
CREAKING CHAIR—Nov. 30, Watford.
CREAKING CHAIR—Nov. 30, Royal, Nottingham.
DAIRYMILDS, THE—Nov. 30, Empire, York.
DEVILLE (ALFRED) REPERTORY—Nov. 30, Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo, Margate.
DOBELL, W. L.—Nov. 30, T.H., New Ross (3).
DORAN, CHARLES—Nov. 30, T.R., Peterborough.
DOVLY CARTE (NEW CO.)—Nov. 30, T.R., Stockport; Dec. 7, Grand, Oldham.
DOVLY CARTE (REP. CO.)—Nov. 30, King's, Glasgow; Dec. 7, King's, Dundee.
DUNSTAN, EDWARD—Nov. 30, O.H., Macclesfield; Dec. 7, T.R., King's Lynn.
EDUCATING A HUSBAND—Nov. 30, T.R., Bath; Dec. 7, Hippo, Richmond.
FARMER'S WIFE—Birmingham Rep. Co. No. 1—Nov. 30, Grand, Leeds; Dec. 7, New, Cambridge.
FOOL, THE—Nov. 30, T.R., Huddersfield; Dec. 7, Prince's, Bristol.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORBES-ROBERTSON, FRANK—Nov. 30, Royal, Torquay; Dec. 7, O.H., Middlesbrough.
GILL, BASIL—Nov. 30, T.R., Huddersfield; Dec. 7, Prince's, Bristol.
GIPSY LOVE—Dec. 7, King's, Hammer-smith.
GIRL FOR SALE—Nov. 30, Gaiety, Hastings.
GREEN GODDESS—Nov. 30, Grand, Luton; Dec. 7, Alhambra, Devonport.
GODWIN-HALLETT, ALFRED—Nov. 30, Royal, Whitehaven.
GLAZIE, WILL—Royal, Bilton.
GOLDLOCKS AND THE THREE BEARS—Nov. 30, Phoenix, Sheffield.
HAMILTON DEANE—Nov. 30, Court, Wigan; Dec. 7, T.R., Nottingham.
HAMMERLEIGH, BERIC—Nov. 30, Palladium, Hartlepool; Dec. 7, Royal, North Shields.
HARDING, LYNN—Nov. 30, Lyceum, Newport; Dec. 7, T.R., Portsmouth.
HAY PEVER—Nov. 30, New, Oxford.
HINDLE WAKES—Nov. 30, Royalty, Barrow.
HOUSE OF GLASS—Dec. 7, T.R., Birmingham.
HOWARD, INEZ, PLAYERS—Royal, Blyth (season).
HOWARD, LANGLEY—Col., Radcliffe.
IDLE, RICH—Nov. 30, Empire, Bristol; Dec. 7, Palace, Reading.
IRENE—Nov. 30, T.R., Worcester; Dec. 7, Hippo, Gloucester.
ISABEL, EDWARD AND ANNE—Nov. 30, Palace, Westcliff; Dec. 7, T.R., Guildford.
IDEAL, REP.—Market Hall, Pontardulais.
IT PAYS TO ADVERTISE (WHITE)—Nov. 30, Grand, Mansfield.
IT PAYS TO ADVERTISE—Nov. 30, Royal, Plymouth.
JEANETTE, FRANK—Nov. 30, Varieties, Leeds.
JUST MARRIED—Nov. 30, Prince's, Bradford.
KATJA, THE DANCER—Nov. 30, New, Cambridge.
KHAKI—Nov. 30, Hippo, Keighley.
KING AND DAVIE REP.—Plymouth.
LADY OF THE ROSE—Nov. 30, Regent, Chelmsford.
LANG, MATHESON—Nov. 30, Royal, Birmingham; Dec. 7, O.H., Manchester.
LAST WALTZ—Nov. 30, Palace, Burnley; Dec. 7, Hippo, Southend.
LIGHTNING—Nov. 30, King's, Hammer-smith.
LILAC TIME—Nov. 30, Royal, Newcastle-on-Tyne.
LITTLE KELLY KELLY—Nov. 30, Grand, Wolverhampton.
LONDON PLAYERS—O.H., Jersey (season).
MACDONA PLAYERS—Bernard Shaw Rep.—Regent, London (season).
MACKEY, CHAMBERS—Nov. 30 and Dec. 7, Prince's, Glasgow.
M.A.D. PRODUCTIONS—Royal, West Bromwich.
MADAME POMPADOUR (EDWARDES)—Nov. 30, T.R., Clitham.
MAID OF THE MOUNTAINS—Nov. 30, Artillery, Woolwich; Dec. 7, Hippo, Birmingham.
MAN FROM HONG-KONG—Nov. 30, New, Cardiff.
MAN WITH A LOAD OF MISCHIEF—Nov. 30, Grand, Hull; Dec. 7, T.R., Brighton.
MERRY WIDOW—Nov. 30, Royal, Bolton.

MILLANE CO. (STOCK)—T.R., Middlesbrough (season).
MONCKTON AND LEWIS REP.—Pavilion, Chorley.
MONSIEUR BEAUCAIRE—Nov. 30, Court, Liverpool; Dec. 7, T.R., Newcastle.
NEILSON-TERRY, PHYLLIS—Nov. 30, Prince's, Manchester; Dec. 7, O.H., Leicester.
NERVOUS WRECK—Nov. 30, Borough, Stratford.
NO. 10, NANETTE (No. 1)—Nov. 30 and Dec. 7, Empire, Liverpool.
NO. 10, NANETTE—Nov. 30, Rochdale.
NOVELLO, YOR.—Nov. 30, Royal, Bournemouth; Dec. 7, Palace, Manchester.
OFFICER'S MESS—Nov. 30, King's, Dundee.
O'MARA OPERA—Nov. 30, County, Bangor; Dec. 7, Alex., Stoke Newington.
PADDY, THE NEXT BEST THING—Nov. 30, Grand, Oldham; Dec. 7, Winter Gardens, Blackpool.
PAIR OF SILK STOCKINGS—Nov. 30, O.H., Scarborough.
PATRICIA—Nov. 30, Empire, Swindon.
PEG O' MY HEART—Dec. 7, Court, Liverpool.
PELICAN, THE (NORTH)—Nov. 30, Empire, W. Hartlepool; Dec. 7, T.R., York.
PELICAN, THE (SOUTH)—Nov. 30, T.R., Bath.
PLAYS AND PLAYERS (LEONARD HARRISON)—Royal, Castleford.
PLUS FOUR—Nov. 30, Doncaster; Dec. 7, Hippo, Nuneaton.
POLLYANNA—Nov. 30, Prince's, Bristol; Dec. 7, Grand, Hull.
POPPY—Nov. 30, T.R., Hanley; Dec. 7, Grand, Swansea.
PRIMROSE (BLUE)—Nov. 30, O.H., Cork; Dec. 7, Prince's, Manchester.
PRIMROSE—Nov. 30, New, Northampton.
RAT, THE—Nov. 30, Royal, Bournemouth.
RAY AND MAYNE—Grand, Stockton (season).
RAYNOR REP.—Nov. 30, Grand, Blackpool; Dec. 7, Grand, Blackpool.
RIGHT AGE TO MARRY—Nov. 30, Royal, Dewsbury.
RISING GENERATION—Nov. 30, P.G., Folkestone.
ROSE MARIE—Nov. 30, King's, Edinburgh.
SALLY—Nov. 30, Palace, Walthamstow.
SAUCY SUE—Nov. 30, Hippo, Dublin; Dec. 7, Hippo, Sheffield.
SPRING CLEANING—Nov. 30, H.M., Brixton; Dec. 7, Worcester.
SPORT OF KINGS—Nov. 30, Lyceum, Ipswich.
STEVEN, JENNIE—Winter Gardens, Waterloo.
STOP FLIRTING—Nov. 30, Empire, Chatham.
STORM—Nov. 30, York.
STREET SINGER (SOUTH)—Nov. 30, County, Reading.
STREET SINGER (NORTH)—Nov. 30, T.R., Bury.
STREET SINGER—Nov. 30, Alhambra, Glasgow; Dec. 7, Royal, Leeds.
STUART AND DREW REPERTORY—Nov. 30, Grand, West Hartlepool.
TERRY, FRANK, AND JULIA NELSON—Nov. 30, T.R., Brighton.
TONS OF MONEY (BLUE)—Nov. 30, Wimbledon.
UP IN MABEL'S ROOM—Nov. 30, T.R., Grantham; Dec. 7, T.R., Bristol.
VAUGHAN BRACKING—Playhouse, Oswestry.
VENNER, REP.—O.H., Wakefield.
VICKERS AND MEREDITH—Queen's, Tamworth.
WEEK END, A—Nov. 30, Empire, Glasgow.
WHITE CARGO (NORTH)—Nov. 30, P.O.W.T., Grimsby; Dec. 7, H.M., Walsall.
WHITE CARGO (BLUE)—Nov. 30, Leamington.
WHITE CARGO—Nov. 30, Hippo, Gloucester.

REVUES.
APPLE SAUCE—Nov. 30, King's, Southsea; Dec. 7, Empire, Swindon.
ARE YOU LISTENING—Nov. 30, Hippo, Queen's Park.
ARE YOU WORKING?—Nov. 30, T.R., Colindale; Dec. 7, Met., Glasgow.
ATTABOY—Nov. 30, Devonport; Dec. 7, Newport.
BED AND BREAKFAST—Nov. 30, Bedford, Camden Town.
BROKEN BISCUITS—Nov. 30, T.R., North Shields; Dec. 7, Grand, Doncaster.
BY REQUEST—Nov. 30, Hippo, Poplar; Dec. 7, Hippo, Hford.
BY THE WAY—Nov. 30, Grand, Birmingham.
CASEY'S COURT CIRCUS—Dec. 7, Oldham.
CHEERIO—Nov. 30, Hippo, Portsmouth.
CHIMES—Nov. 30, Empire, Newport.
CHUCKLES—Nov. 30, Empire, Greenock.
COCK-A-DOODLE-DOO—Nov. 30, Empire, Swansea.
CRANKY—Nov. 30, Hippo, Ashton-under-Lyne.
CRAYONS—Nov. 30, Royal, Wolverhampton.
DESIGNS—Nov. 30, Empire, Edinburgh.
DING DONG—Nov. 30, Queen's, Poplar.
DOLE INCREASED—Nov. 30, Hippo, Southend; Dec. 7, Hippo, Southampton.
DON'T WORRY—Nov. 30, O.H., London-derry.
DOUBLE SCOTCH—Nov. 30, Hippo, Preston; Dec. 7, Hippo, Bathurst.
DRAWING THE DOLE—Nov. 30, Royal, Windsor.
ENCORE—Nov. 30, Hippo, Rochdale; Dec. 7, Queen's Park, Manchester.
FACE—Nov. 30, Empire, Kingston.
FORMBY SEEING LIFE—Nov. 30, Hippo, Sheffield.
FRENCH FUN—Nov. 30, Empire, Sunderland.
FUN ON AN OCEAN LINER—Nov. 30, Theatre, Pontefract; Dec. 7, Castleford.
GOLDEN WEST—Nov. 30, Hippo, Lewis-lam; Dec. 7, Camberwell.
GOOD OLD SERGEANT—Nov. 30, Wakefield.
GOOD TIMES COMING—Nov. 30, Hippo, Hamilton.
GOSSIPS AND GRUMBLES—Nov. 30, Met., Glasgow.
GREAT SCOTT—Nov. 30, Newbridge (3), Abertillery (3).
GRIMBLE—Nov. 30, Tivoli, Barrow; Dec. 7, Palace, Carlisle.
HAPPY DAYS—Nov. 30, Palace, Fleetwood.
HEADLIGHTS—Nov. 30, Empire, Islington.
HELTER SKELTER—Nov. 30, Palace, Leicester.

Antoine, Mr. Victor
Arthur, Miss Graham
Ashe, Miss Flora
Astor, Miss Ida
Basley, Mr. Richard
Barnard, Miss Christina
Barnes, Miss Winifred
Barron, Miss Jessie
Bell, Mr. Robert
Benson, Mr. H. R.
Bernhardt, Mr. H.
Berzac, Mr. Cliff
Best, Miss Edna
Bouby, Mr. Claude
Braithwaite, Miss Lillian
Bray, Mr. Wyatt
Brind, Mr. Frank
Brook, Miss Muriel
Brown, Mr. D. Stanley
Brown, Mr. Fred
Brown, Mr. Elsie
Carlyle, Miss V.
Carrington, Mr. Murray
Chesney, Miss Clarice
Clifford, Mr. Noel
Cochrane, Mr. Frank
Cohen and Brooks
Collins, Miss Beaumont
Collinson, Mr. Cecil H.
Bourne, Mr. Gordon
Craven, Mr. F. A.
Crispi, Miss Ida
Curti, Madame Yvonne
Dainton, Miss Betty
Deans, Pipe Major Geo. Delafuente
D'Flora, Miss Letitia
Dolman, Mr. Richard
Dottridge, Mrs. Louie
Draughton, Mr. John
Drummond, Mr. C. R.
Emerson, Miss Beryl
Esocke, Miss
Evans, Mr. H.
Everard, Miss Rita
Farfax, Mr. Robert
Farland, Mr. Bert
Farren, Mr. Fred
Foster, Mr. Vivian
Gray, Miss Beryl
Frederick, The
Fuzi Family
Gawthorne, Mr. Peter
Godfrey, Mr. S.
Godsall, Mr. W.
Gilbert, Miss Lillian
Green, Miss Mabel
Gray, Miss Shirley
Hall, Mr. Victor
Hare, Miss Winifred
Harvie, Mr. William
Hargreaves, Mr. Wm.
Hartley, Mr. Charles
Haskell, Mr. Jack
Healy, Mr. Annesly
Hicks, Mr. Victor
Hinchcliffe, Mr. W.
Hoad, Major G. A. D.
Hobbs, Mr. Frederick
Holmes, Miss Ruby
Hoffe, Mr. Monkton
Holt, Miss Emeline
Horiman, Mr. Roy
Hosier, Mr. Charles
Hudleston, Miss J.
Huntley, Mr. G. P.
Hyde, Miss Elizabeth
Hyde, Mr. W.
Hyde & Gody
Imeson, Mr. A. B.
Innis, Mr. Robert
Jackson, Mr. Charles
Jackson, Mr. John
Jennings, Mr. E. C.
Johnson, Miss Gladys
Johnson, Mr. T. W.
Kennedy, Miss Joyce
La Fuente, Signor De
Lambert, Miss Marion
Lamore, Mr. Harry
Lashwood, Mr. George
Laurence, Miss Ida
Lawrence, Mr. Harry
Leigh, Miss Mary
Leslie, Mr. J. F.
Lewis, Mr. J. F.
Lowenwith & Cohen
MacDonald, Mr. P.
Manly, Mr. Nina
Mardel, Miss Nina
Marshall, Mr. Oswald
Mason, Miss Nana
Maxwell, Miss Elan
McEachan, Mr. Malcolm
Mead, Mr. Harold
Meekewhite, Chief Ober
Miller, Miss Ruby
Misour, Mr. Harry
Mortimer, Mr. Alec
Narrow, Mr. G.
Nash, Mr. Percy
Netherfield, Mr. E. J.
Norman, Mr. Tom
Norton & Goodfellow
O'Neill, Mr. P. B.
Park, Mr. Loh
Partridge, Miss Betty
Paulite, Mrs.
Pearce, Mr. Clem
Phelps, Mr. Brydon
Pillars, Miss Helen
Poline, Mrs. Harriet
Pory, Miss Roma
Posch, Mr. A. E.
Pounds, Mr. Courtice
Pryce, Mr. Desmond
Purchase, Mr. Andrew
Putnam, Mr. J.
Pyrquins, Mr. Frederick
Quirk, Mrs. M.
Ray, Dennis, Esq.
Ray, Mrs.
Raymond, The Great
Revelley, Mr. Martin
Ridgeway & Martin
Ritchie Girls, The
Robinson, Mr. H. V.
Robson, Miss Marie
Roby, Mr. Arthur
Roby, Mr. Montague
Rolle, Mr.
Roma, Mr. Max
Rowley, Mr. J. W.
Ryan, Mr. Will
Ryan, Mr. W. M.
Scott, Mr. Lionel
Shepherd, Mr. W. V.
Shibata, Mr. Joseph
Shilling, Miss Foy
Sinclair, Mr. Arthur
Soffe, Mr. Charles
Spurgin, Mr. Malcolm
St. Clair, Mrs. P. V.
Steer, Miss Jannette
Stevens, Mr.
Stewart, Miss Alison
Street, Mr. G. A.
Stuart, Miss May
Stuart, Mr. Leslie
Taaffe, Miss Ethel
Tage, Mr. W. S.
Taylor, Miss Jennie
Telford, Mr. William
Terriss, Miss Maisie
Thiwell, Mr. George
Towa, Mr. William
Towell, Mr. A. H.
Trees, Messrs.
Tulford, Mrs. M.
Turner, Mr. J. H.
Valdo Brothers
Vanbrugh, Miss Violet
Vaughan, Miss P. M.
Vernon, Captain R.
Victoria, Miss Vesta
Wahleka, Princess
Walker, Mr. Val
Walshe, Miss Ray
Walton, Miss Geoff
Warren, Mr. Geoffrey
Weir, Miss Gipsy
Weir, Miss Olive
Weston, Mrs. Vera
White, Miss Pyinkie
White, Mrs. Graham
Williams, Mr. Edward
Wilson, Mr. Oswald
Wolner, Mr. Arthur
Wood, Miss Daisy
Wynne, Miss Wish
Zimmerman, Mr.
Villie H.

HIGH LIFE—Nov. 30, Hippo, Birmingham.
HOUSE HUNTING—Nov. 30, Hippo, Hulme, Manchester.
INCOMING MAN—THE—Nov. 30, Palace, Scunthorpe.
JAZZLAND—Nov. 30, Col., Oldham; Dec. 7, Hippo, Preston.
JAZZ MESS—Nov. 30, Palace, Manchester.
JIG-SAW—Nov. 30, Hippo, Aston.
JOE-TROT—Nov. 30, Palace, Attercliffe.
KARAOKE FOLLIES—Nov. 30, Alhambra, Devonport.
LAUGHIN' THRO'—Nov. 30, Victoria, Dundee.
LET IT RAIN—Nov. 30, Hippo, Leeds.
LET IT RAIN—Nov. 30, Hippo, Wetherby.
LONDON CALLING—Nov. 30, Hippo, Dover.
LONDON NIGHTS—Nov. 30, Jubilee Hall, Walthamstow.
LONDON NIGHTS—Nov. 30, Palace, Ham-mersmith; Dec. 7, Hippo, Boscombe.
LOVE, LIGHT & LAUGHTER—Nov. 30, Hippo, Southampton; Dec. 7, Hippo, Birmingham.
MAGNETS—Nov. 30, Palace, Bath.
ME AND MY GAL—Nov. 30, Empire, Gateshead.
MENDS—Nov. 30, Palace, Leeds.
MERRY AND BRIGHT—Nov. 30, Grand, Stockton; Dec. 7, T.R., Hebburn.
MOTTOES—Nov. 30, Empire, Sheffield.
M.P. TIKLE—Nov. 30, Royal, Hippo, Hford; Dec. 7, Hammer-smith.
MR. TOWER—Nov. 30, Palace, Salford.
MY ERB—Nov. 30, Metropolitan, W. Netherfield.
NEW SPLINTERS—Nov. 30, Stoke New-ington; Dec. 7, Lewisham.
NINE O'CLOCK—Nov. 30, T.R., Colindale; Dec. 7, Empire, Hackney.
NIPPY—Nov. 30, Palace, Bradford.
NIPS—Nov. 30, Town Hall, Pontypridd; Dec. 7, Empire, Harrogate.
OCEANS OF NOTIONS—Nov. 30, Palace, Warrington.
OH! DOLLY!—Nov. 30, Olympia, Coalville.
ONE MOMENT PLEASE—Nov. 30, Palace, Ham-mersmith.
ON THE DOLE—Nov. 30, Palace, Camber-well; Dec. 7, Empire, Croydon.
ON THE PANEL—Nov. 30, Hippo, Long-Park.
ON WITH THE SHOW—Nov. 30, Empire, Nottingham.
ON VELVET—Nov. 30, Hippo, Stockport.
PARISH RELIEF—Nov. 30, Palace, Car-burn.
PARIS NIGHTS—Nov. 30, Palace, Hud-derfield; Dec. 7, Olympia, Shore-ditch.
PAY DAY—Nov. 30, Queen's, Poplar.
PEPPER-BOX—Nov. 30, Olympia, Shore-ditch.
PICCADILLY FOLLIES—Nov. 30, Royal, Norwich.
PLEDGES—Nov. 30, Royal, Smetwick.
POSH—Nov. 30, Boro', Walsend.
P'S AND Q'S—Nov. 30, Empire, Shep-herd's Bush; Dec. 7, Hippo, Willesden.
PUNCH AND JUDY SHOW—Nov. 30, Hippo, Newcastle; Dec. 7, Empire, Edinburgh.
QUEEN OF THE CABARET—Nov. 30, Empire, W. Bromwich.
RACK AND RIN—Nov. 30, Hippo, Alder-shoe.
REAL STUFF—Nov. 30, Alex., Widnes; Dec. 7, Rotunda, Liverpool.
RECORDS—Nov. 30, Empire, Finsbury.
RED HOT—Nov. 30, Hippo, Gt. Yar-mouth; Dec. 7, Grand, Brighton.
REVELATIONS—Dec. 7, Empire, Bristol.
ROUNDABOUT, THE—Nov. 30, Empire, Cardiff.
ROUND THE TOWN—Nov. 30, Pavilion, Southampton.
RUNNING RIOT—Nov. 30, Palace, Read-ing; Dec. 7, Hippo, Leeds.
SACKED AGAIN—Nov. 30, Empire, Edmonton.
SAMMY IN CORSICA—Nov. 30, Palace, W. Netherfield.
SAY WHEN—Nov. 30, Palace, Blackburn.
SCANDALS OF 1923—Nov. 30, Hippo, Brighton; Dec. 7, Empire, Islington.
SCENES AND STREAMS—Nov. 30, Hippo, Ipswich; Dec. 7, Hippo, Keighley.
SCOTCH BROTH—Nov. 30, Hippo, Stock-ton; Dec. 7, Palace, Salford.

SCOTCH FOLLIES—Dec. 7, Grand, Stock-ton-on-Tees.
SCOTCH MENU—Nov. 30, O.H., Dudley.
SERGIANT PERCY—Nov. 30, Alhambra, Stirling.
SERVED HOT—Dec. 7, Palace, Attercliffe.
SHAVINGS—Nov. 30, Alex, Birmingham;
SHEPARD'S PIE—Nov. 30, Empire, New Cross; Dec. 7, Empire, Finsbury Park.
SHORT STORIES—Nov. 30, Empire, South Shields.
SIGN ON—Nov. 30, Hippo, Boscombe; Dec. 7, Grand, Clapham.
SITUATIONS—Nov. 30, Dublin.
SNACKS—Nov. 30, Hippo, Norwich; Dec. 7, Hippo, Ipswich.
SNATCHES—Nov. 30, Empire, Belfast.
SOME SHOW—Nov. 30, Hippo, Salford.
SOMETHING NEW—Nov. 30, Palace, Newcastle; Dec. 7, T.R., Sunderland.
SOUVENIRS OF 1923—Nov. 30, Tivoli, Aberdeen.
SPARE PARTS—Nov. 30, Rotunda, Liver-pool.
SPASMS—Dec. 7, Palace, Maidstone.
SPEED—Nov. 30, Waltham Green; Dec. 7, Palace, Reading.
STAR SHELLS—Nov. 30, Palace, Sali-sbury.
STUNTS—Nov. 30, Palace, Ramsgate.
STOP PRESS—Dec. 7, Hippo, Newcastle.
SAUCY SUE—Nov. 30, Hippo, Dublin;
SAUCY SUE—Dec. 7, Hippo, Sheffield.
TASTY BITS—Nov. 30, Royal, Bilton.
TEN TO ONE—Nov. 30, New, Crewe.
THERE YOU ARE, THEN!—Nov. 30, Empire, Ardwick.
THIS WAY, PLEASE—Dec. 7, T.R., Stratford.
TIDDLY-WINKS—Dec. 7, Palace, South-ampton.
TIMES, THE—Nov. 30, Empire, Chiswick.
TONS OF FUN—Nov. 30, Hippo, East-bourne.
TOP HOLE—Nov. 30, Palace, Hull.
TOUCH AND GO—Nov. 30, Royal, Gran-tham.
TREASURES—Nov. 30, Hippo, Man-chester.
UP THE RIVER—Nov. 30, Empress, Brixton.
VANITY BOX—Nov. 30, Empire, Kil-burn; Dec. 7, Hippo, Poplar.
VARIATIONS—Nov. 30, Royal, Edin-burgh.
WAKE UP—Nov. 30, Tivoli, Hull; Dec. 7, Empire, York.
WAIT FOR IT—Nov. 30, Hippo, Derby.
WEEK'S PLEASURE—Nov. 30, Empire, Croydon.
WHAT HO!—Nov. 30, Tivoli, Hull.
WHIRL OF THE WORLD—Nov. 30, Empire, Birmingham.
WORK SHY—Nov. 30, Hippo, Wolver-hampton; Dec. 7, Hippo, Brighton.
ZIP—Nov. 30, Grand, Hanley; Dec. 7, Empire, Chiswick.
ROYAL ITALIAN CIRCUS—Nov. 30, Hippo, Liverpool.

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 —Tempest, Act II, Scene II.

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KEITH PRO

The VARIETY WORLD

The Palladium Pantomime.

The principals in the fifth Palladium Pantomime, "Cinderella," which Mr. Charles Gulliver will present on Wednesday evening, December 23, will be Clarice Mayne, who will play Prince Charming, Lennie Deane (Cinderella), Naughton and Gold (Brokers Men), George Mozart (The Baron), and Charles Austin (Buttons). The production, which will be in 25 scenes, will be of great spectacular beauty, and in one scene, Cinderella's Boudoir, some novel effects were never before seen on any stage will be introduced. This will be the modern version of the old-fashioned transformation scene.

Liverpool Empire.

The new fashion in variety set by Moss' Empires will be tried at the Liverpool Empire, where, on Dec. 14, a company of stars, headed by Jose Collins and including Nat. D. Ayer, John Birmingham's Band and a troupe of dancers, will begin a week's engagement once a night. The novelty of the show lies in the fact that at no time will the stage be occupied, and when the band is not going its own particular act it will be accompanying Jose Collins and other artists. And when Jose Collins is not singing to the accompaniment of the band, she will be the soloist of a dancing nymphs chorus or joining in duets with Nat. Ayer. The other artists will be the Rodney-Hudson Girls, Fred Sylvester, Jack Edge, Harry Moore and J. J. Collins, an Australian juggler.

Radio Revelry.

On Dec. 15 the Radio Revels ball will be held at Olympia, and visitors will be able to dance to music played in Vienna, Paris, Rome, Madrid, and other European centres. During the evening all the uncles, aunts, and well-known figures of British broadcasting, many in fancy dress, will attend the revels.

"Chimes."

Harry Day's revue, "Chimes," is scoring a big success. A feature of the show is the act of the Favre Four Sisters, who, with concertinas, as pianists, singers and dancers, are always heartily received. The versatility and artistry revealed in this act invariably result in a recall.

Dollie and Billie.

Paying a return visit to the Pavilion, Ayer, this week, Dollie and Billie return to Town next week to play at both the Alhambra and the Coliseum. The following week they go to Birkenhead, and then return the following week to the above West End halls. For the month of January they have been specially engaged to appear at the Scala, Berlin.

Kinema Variety Turns.

Mr. Monte Bailey, the organiser of the Variety Artists' Federation, has been in Hull this week appearing before the licensing justices with a view of obtaining similar facilities to those granted by the Middlesex County Council in respect of the engagement of variety artists in cinemas.

"Folies Bergère Revue."

"Folies Bergère Revue," which closes at the Palladium on Dec. 12, goes on the Moss Empires tour, starting at Stratford Empire on Dec. 14.

"The Folies of the Day."

"The Folies of the Day," a new revue, opens at Southsea on Dec. 21.

Pantomime Predictions.

The following three numbers, published by the Lawrence Wright firm, which have been in great request by principal boys and girls for the forthcoming pantomimes, will be featured in the majority of the early productions. The numbers referred to are: "When the Bloom is on the Heather," "Sally's Come Back," and "You were only Fooling." The latter is an ideal song for principal boy and girl duet. Early application for these numbers is necessary. Miss Elsie Denham will specially feature "When the Bloom is on the Heather" in her pantomime engagement this year.

Elsie Denham.

Elsie Denham, the versatile artiste playing principal boy with Jazon and Montgomery's pantomime, "Red Riding Hood," will feature the new Scotch number from the Lawrence Wright catalogue entitled "When the Bloom is on the Heather," with special scenery and pipers band, during her forthcoming pantomime tour.

"Speed."

At Reading, next week, Billy Doun and Claude Lester conclude the present tour of "Speed," to enable Billy to appear as "Dune" in pantomime at the Theatre Royal, Nottingham. Eric Le Fre and Rene Le Fre go to the Grand Croydon, to play principal comedian and principal girl. Dates are now being arranged for the Spring tour of "Speed" with the above cast, which includes Cyril Dunn in the chief comedy rôle.

Jay Whidden.

An added attraction to the programme this week at the Holborn Empire is Jay Whidden, the popular violinist and composer, who is making his first appearance in Town since he returned from the Colonies. Jay was given a hearty welcome on Monday night.

Lillian Low.

Lew Lake has discovered a new star. When Renee Reel had to relinquish her part in "My 'Erb," at the Alexandra Theatre, Stoke Newington, last week, owing to indisposition, the management had to find a deputy at short notice. However, the fates were extremely kind, and the part was given to Lillian Low, who learnt it the same day and appeared in the evening, making an emphatic success, so much so that, after her first per-



LILLIAN LOW

Photo, Claude Harris.

formance, Low Lake handed her a contract for five years. As the laundry girl in the opening scene, Miss Low gave an excellent interpretation, with a fine sense of character, and at the close of the picnic she touched the right note of pathos. As the successful movie star in the banquet scene, she presented a charming picture, and her dancing in this scene was delightful.

For South Africa.

The following artistes sailed from Southampton on Friday last, the 27th November, per R.M.S. "Walmer Castle," to fulfil engagements with African Theatres Limited, booked by the I. V. T. A. Limited:—Elvena and Albert, and Hilda Nelson and Dechelette.

The Three Argentas.

The Three Argentas, Banjoists, who are featuring with Bob Thomas' band in the Tower Café, Blackpool, and are now playing their 26th week, have been retained by Mr. G. H. Harrop, General Manager of the Tower Company, to carry on right through the winter. They wish to thank Managers and Agents for kindly cancelling contracts to allow them to do so.

A Successful Dance Promoter.

Mr. W. F. Hurdall, the well-known dance promoter, died on Thursday last at the age of 69. In 1906, Mr. Hurdall introduced the Maxima, which became very popular and yielded him a handsome return. He was the proprietor of three dance halls in the London district.

Roy Cowl.

At Chatham, this week, Roy Cowl opens with Julie Dazewski's production, "Twinkles," which has now been recast. In addition to playing one of the principal rôles, Roy is responsible for the dances and ensembles in the show. When appearing at the Victoria Palace last week—supporting Denise St. Leger in "Let's Dance"—Roy received offers from various sources.

Rene Sutton.

That versatile artiste, Miss Rene Sutton, is at the Palace, Waltham, this week, playing the title rôle in "Sally." She will be the principal boy in the "Robinson Crusoe" pantomime at Croydon, and afterwards she is booked for revue.

Presentation at Sheffield.

A successful matinee has been held at the Empire, Sheffield, in aid of the National Journalists Widows and Orphans Fund. To mark the valuable assistance given by Mr. Arthur H. Williams, the general resident manager, he has been presented with a handsome spirit flask of sterling silver, suitably inscribed. The presentation was made by Mr. H. L. Cooper, on behalf of the local committee.

Dan Barker.

Daniel Barker, stage manager and scenic artist of "Parcels" Revue, is resigning his post in order to take over a permanent position as caretaker at The Spa, Scarborough. He will always be pleased to hear from old friends visiting Scarborough, where his permanent address will be Spa Villa, The Spa, Scarborough. He starts his new duties at the Spa on Dec. 14.

Jack Stocks.

Jack Stocks, who has recently returned from his tour of South Africa and Australia, lost no time in getting to work, and appeared at Wood Green the same day as he arrived home. Jack is at Hackney this week, and continues the Stoll tour in the provinces, coming to the Victoria Palace in a few weeks.

Dolce Carliello.

For pantomime this year, Dolce Carliello, the Anglo-Italian vocalist, has been specially engaged to play principal boy at the T.R., Huddersfield.

A Splendid Effort.

As a result of the special matinee at the Alexandra Theatre, Stoke Newington, on Oct. 15, a cheque for £734 2s. 6d. was handed to Mr. G. Lusher Penney, on behalf of the Metropolitan Hospital. Last year's matinee amounted to £570 18s. 5d., which was a record for any performance on behalf of the hospital. Congratulations are due to everyone concerned with this magnificent result.

Iris and Phyllis.

After an enjoyable and highly successful nine months tour abroad on the South Africa and Australian circuits, Iris and Phyllis are back in England. In every town and city visited, both in South Africa and Australia, their versatile act was well received, and return visits were paid to several places. This week, Iris and Phyllis are appearing at the Hackney Empire, where they are big favourites. A provincial tour follows.

Lyon and Lake.

There is much activity in the offices of Lyon and Lake just now, and the various productions this firm represent are playing to fine business. Mike Lyon tells us that the most recent success, "Cock-a-doodle-doo," will be first seen near town at Kingston on the 28th inst., with the syndicate tour to follow. At Edmonton this week, "Sacked Again," with Billy Percy in the chief comedy rôle, is another money-maker. Preparations are now being made for Max Erard's new show, "Maxims," which is to be produced in March next. For the touring production of the "Folies Bergères Revue," Mike has arranged for the London Sonora Band, with Bobbie Hind, to join the show on the 28th inst.

Smiling Billy Mason.

Despite the severe weather, huge crowds attended the Fulham Football Ground on Saturday last, where they were entertained before the kick-off and during the interval with vocal selections by the ever-popular syndicated songster, Smiling Billy Mason. The vast crowds thoroughly enjoyed his rendition of "Why Don't My Dreams Come True," "Bonquet" and "San Francisco," and lustily joined in the choruses.

M.H.A.R.A.

The 128th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, Nov. 25, when the following members were present:—Messrs. Michael Canning (chairman of committee), who presided, Jim Obo, Cecil Morley, Ben Obo, Alf Herald and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn, and the meeting terminated.

Mona Magnet.

Owing to an attack of gastritis, Mona Magnet was unable to play the principal rôle in "Rat-a-Tat" last week at Finsbury Park. We are glad to hear that she is making good progress, and hopes to resume with the show on Monday next at Chelsea.

Mona Grey.

Coming from the concert world to the variety stage, Mona Grey, the varied-voiced entertainer, discovered by Nat. Day, has proved exceedingly popular. Bookings have now been arranged for the leading tours for the next two years. Miss Grey is paying a return visit to the Coliseum this week.

Leslie Hatton.

This week Leslie Hatton concludes with "My 'Erb," in which he has been giving a fine characterisation of the American movie star, Merton Chase. On Monday next he joins the cast of "Punch and Judy."

At Shepherd's Bush.

Mr. Rod. Archer is this week at the Shepherd's Bush Pavilion with his tango band, featuring "Tango Maid" and "When To-morrow Comes."

Bray and McSweeney.

At the Empire, Nottingham, last week, Sid Bray and Peter McSweeney finished the tour of "Cheap Trips," and are playing two weeks in variety at the Pavilion, Ramsgate, and the London, Shoreditch. They then commence rehearsals for the "Dick Whittington" pantomime at the Grand Theatre, Fulham.

Albert Foster and Ninon.

That entertaining act of Albert Foster and Ninon is back in Town again and proving a popular item in the programme at the London, Shoreditch, this week, where they are presenting some new features. Ninon displays some charming gowns. Their act has been in demand lately, and they have no vacancies until next March.

Sterndale.

In a few weeks, Maurice Sterndale, the fiddler, will have completed a year's run with Harry Singaby's "Zip" Company, which returns to Town to play at the Empire, Chiswick, next week. His items are a popular feature in the show, and are always heartily applauded. News has just leaked out that whilst he was holiday-making at Ramsgate during the summer he rescued a child from drowning.

COLISEUM.

Serge Diaghileff continues to experiment with his company to discover new prime ballerine. In "Petroniska," this week, the part of The Dancer is being taken by Nadejda Nicaeva, whose name has not been observed before among the principals.

He also adds to the interest of other performances by changing the cast, the innovations being particularly successful in the case of "Aurora's Wedding," which was revived on Monday evening. On this occasion, the exacting part of the Blue Bird rightly fell to Idzikovsky, who has some claim to be considered the most accomplished dancer the ballet has yet possessed. Though his stature is not on the heroic scale, and though he has, perhaps in consequence, specialised in comedy, there is no denying his ability to carry out, with ease, movements that other leading dancers can only perform with difficulty. His partner is Vera Savina, while Nicolas Mimonoff is Prince Charming and Vera Nemtchinova the daintiest Princess Aurora we can imagine—as she has always been.

The programme opens with a new act of considerable merit. It is that of Nora Bancroft, a ballad singer, with a voice of exceptional depth, clarity and expression. After a humorous song on the ever-topical subject of wives and husbands, she confesses, with sincere feeling, her love for "My Kid," and fills the vast auditorium with her splendid flow of melody. Next, as a contrast, she quickens her pace to suit the syncopations of "My Home Town," a little outburst of home-sickness which suits her well. With a picturesque setting and a pianist (Betty Cameron) who also sings well, this act should be sure of success.

A new entertainment, "A Naval Officer and a Geisha," was promised by William Burr and Daphne Hope, but on Monday afternoon they opened with "A Beau, a Belle, and a Balcony." This proved very popular. Mona Grey displayed her variety of voices; Dezo Retter wrestled strenuously with himself; Gillie Potter was in his usual good form (as promised by the programme); Sybil Vane sang with power and sweetness; A. C. Astor presented a ventriloquial novelty; and René and Renard demonstrated how inexhaustible are the possibilities of the banjo—a fact we had not fully realised before we heard them play.

THE ALHAMBRA.

Not for many months has a musical programme included so many variety stars of the first importance as there are at the Alhambra this week. Two of the best acts from across the Atlantic are combined with British talent derived from that best of all possible sources—the old circus.

There was no mistake in the welcome accorded Sophie Tucker. Directly the parting curtains disclosed the stage set for her appearance, with her tall, horn-rimmed spectacles, accompanied hard at work at the piano on the opening bars of her first song, there was a burst of enthusiastic applause. Then she entered, silver and black of frock, gold of hair, pink and white of face, and full of smiles. She grasped a legal document which, she explained, was her decree nisi. "I'm no man's mamma any more." Then she painted one of those pictures of loneliness which are devastating in spite of their humour, and also charmed us with "Big Boy." Of course, she was forced to return thanks, and in doing so she promised the audience a merry time during the next fortnight with new song. There was plenty of enthusiasm to spare for Layton and Johnstone when they appeared earlier in the bill. Opening with "Waitin' for the Moon," they changed from sentiment to the humour of "My Pal Harry," or "Every Sunday Afternoon," and back again to the pathos of "I wonder where my Baby is to-night."

But can America offer us anything to match our circus talent? There is, for one example, the Griffith Brothers, whose performing horse "Pogo" is as great a delight at the Alhambra this week as he was when first he took us by surprise. There is, for another, the Flying Julians, whose trampoline is the scene of thrills and laughs without stint. There is, for a very redoubtable third, Du Calion, son of a clown of Asie's, whose legerity on his ladder is as fresh and sparkling as the springing drops of a fountain. Naturally enough, he is in great demand in America, and we have to make the most of his return visits to this country.

In his new "comedy song scenes," Harry Gunn is very effective, and is assisted very ably by Marjorie Fitzallen. Now acts in a musical absurdity with Horace, and conducts his Golden Serenaders Jazz Band as well.

VICTORIA PALACE.

This week finds that popular comedian, Mr. Dick Henderson, paying a speedy "re-visit" to the Pimlico House. As on his previous visit, Dick's bluff Yorkshire personality, powerful voice and ever-changing budget of anecdotes make an instantaneous success with the Victorians, and his appearance, plus song, in front of the curtains at the end is a natural corollary. Another favourite, in the person of Mr. Harry Weldon, comes in for a huge measure of public approval; whilst Mr. and Mrs. Graham Moffatt occupy another niche at the top of the bill with their diverting sketch, "The Concealed Bed," in which Miss Winifred Moffatt also figures prominently.

United effort is represented by several items. One of the best is undoubtedly that presented by Mr. Ben Osborne and Miss Nellie Perryer. They help us to see the humorous side of life's occurrences, and that is a great deal to be thankful for, as the enthusiastic applause indicates. Another example of fine concerted work, this time in the tenorichorean line, is afforded by the Victoria Girls, who have established themselves as a recognised item in the proceedings; whilst the presence on the programme of the well-known Gresham Singers ensures that vocal art is present in

one of its most refined forms. Also on the bill are the Gladiators, with their imposing display of artistic athletics; Bi-Bo-Bi, the expert on the bells; and Clay Keyes, who club-juggles and dances simultaneously.

HACKNEY EMPIRE.

Jack Le Dair, the unusual comedy conjuror, assisted by Miss Edna Le Dair, opens the bill here this week: a bill, by the way, exceptionally strong in the comedy line. Mr. Le Dair's tricks, particularly those with the 21 note, and the final, whisky distilling, are very clever, and they are put over with a wealth of quiet, delightful patter. Iris and Phyllis, the youthful entertainers, are two pretty little ladies, who present a very charming act. Their first number, "Sorry, oh! it's quite all right," is very cleverly worked between the low comedy member of the duo and the other, who plays straight comedy excellently. "Father's started work," by the low comedienne, is followed by "Get upon a puff-puff," which proves an effective finale. That brilliant burlesque comedian, J. W. Rickaby, scores heavily in "The Quack," "I'm an Airman" and "Hockey de Poki," and David Poole's ventriloquial scenes causes plenty of fun. The scene is a schoolroom; there are three dummies, which in itself is novel, and the "gags" are up to date and cleverly worked. The number, "Johnny Green," is well put over. A disappointment was the non-appearance of Leslie Weston, but Mr. Finlay Dunn well "filled" the vacant place. Mr. Dunn's cheery "at the piano" act is always popular. He still dances as a finale! Charles Austin and company, in Norman Lee's "Parker the Sailor," is the top line attraction. Parker's adventures on board a tramp steamer, at Tilbury Dock, searching for his father's fortune, are very funny, and keep the audience in roars of laughter. Mr. Austin, as the imitable "Parker," is as humorous as ever, and full of those delightful whimsicalities and deft touches of comedy that have made "Parker" sketches so popular. Jack Stocks, "the woman hater," vide programme, is a comedian with a style that is quite original. His subjects may be guessed at by his sub-title, and in his numbers, "The alphabet," and a general medley, he gets over his unique comedy in capital style. A great reception was accorded Mr. Stocks at the close. The Anserouls' smart acrobatic speciality act, in which skill, grace and daring (particularly on the part of the little lady member of the troupe) compete for pride of place. It is a wonderful show, and made an effective finale for a fine bill.

LONDON SHOREDITCH.

Among the most enjoyable turns at the London, Shoreditch, this week are Frank Ruben's presentation of Marjorie Fulton and her Tango Band, in appropriate costume, under the leadership of Thomas Priddy, featuring Horatio Nicholls' "Sunny Havana" and "Babetta," two extremely popular items which go great guns. Marjorie is replete with gaiety, vivacity and high spirits in "Do say 'Yes,'" picturesque "Havana," "Honolulu" and other ditties. Foster and Ninon are a smart and dainty pair, with a "chestnutty jokes" duet and reminiscences of courtship, both very droll and original. "The songs my mother sang to me" is prettily rendered, and "The Silent Man," illustrated on the piano, is a capital conception. The audience took to this turn with no uncertain step. Alf Leonard, with his violin, gives a most artistic and finished display of melody and technical skill in well-known excerpts, assisted by Adeline Valery, charming in a delightful musical and dancing fantasy. Laurie Mollen and Kathleen Marston in "The Tabby and the Schoolgirl," give a capital cat mimicry scene. York and Morgan, Scotland's talkative two, rattle along with nonsense songs and stories in fine style. Louie and Louise are a pair of excellent eccentric dancers, grace, humour and agility characterising their performance. Fred Hutchings, as an old dame, provokes many a laugh, and his confidential manner is very amusing. Arthur Woodville, in song, story and dance, is well received. Bessie Leslie's Seven English Roses, specialty dancers in "The language of flowers" and other items, contribute a very attractive turn. Lou Radford, xylophone specialist, is a great favourite.

STRATFORD EMPIRE.

The Selma Four are the star turn here this week, and their delightful repertoire was immensely enjoyed at their first appearance. Their string items were the greater favourites, and "The Toy Drum Major" contribution was received with vociferous applause. "Susie," too, proved a very effective item, and they were repeatedly called before the curtain. Sammy Shields is always sure of a warm welcome, and his first item, "Kentucky," at once set the seal of success upon his performance. "In tartan bags, with songs and gags," he kept the house rocking with laughter, and finally he appeared before the curtain and gave his favourite "How Do You Do?" football ditty. June and Shaw, in their character comedy (Continued on next page).

LONDON THEATRES OF VARIETIES, LTD.

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"FOLIES BERGÈRE REVUE"

The Funniest and Most Sparkling Entertainment in London.

2.30 5.15
LAST WEEK.

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CLARICE MAYNE and CHARLES AUSTIN.

First Performance, Wednesday, December 23 at 8 p.m.
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6-40 KILBURN EMPIRE 9-0 6-40 ILFORD HIPPO. 9-0

ROBB WILTON.
JOHNSON CLARK.
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THE O'GORMAN BROS.
GEORGE MOZART.
JEAN ANDREWS.
GEORGE LEE
and
HECTOR ABBAS
in
"THE AWAKENING."

6-15 LEWISHAM HIP. 8-40

Lew Lake, Presents
"LES ROUGES ET NOIRS"
In an Entirely New Production
The
"NEW SPLINTERS."
Featuring—
HAL JONES & REG. STONE.

6-40 CAMBERWELL PL. 9-0

"THE GOLDEN WEST."
Including—
TOMMY MOSTOL,
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The Latest Comedy Success,
"SIGN ON."
Featuring—
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Julian Wylie presents
A Screaming Farical Comedy
With Music
Entitled—
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Featuring—
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The Famous Comedy Revue—
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Featuring—
ALBERT BURDON.

6-30 HOLBORN EMPIRE 9-0

DE GROOT.
BILLY BENNETT.
GRIFFITHS BROS.
DICK HENDERSON.
GASTON & ANDREE.

6-40 ILFORD HIPPO. 9-0

ARCHIE PITT
Presents
GRACIE FIELDS
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In 17 Scenes
Supported by—
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The Funniest Revue you've
ever seen—
"PARIS NIGHTS."
A Triumph of Comedy
In 17 Scenes.
Including—
TOM PAYNE,
ARTHUR JEFFREYS
and
DE HAVEN & PAGE.

6-40 ISLINGTON EMP. 9-0

T. Elder Hearn, Presents
"SCANDALS OF 1925."
Featuring—
CHRIS SILVESTER,
CLAUDE LESTER,
DAINTY DANCES,
LONDON COLUMBIA BAND.

6-40 POPLAR HIPPO. 9-0

A New Laugh, Song and
Dance Show
"THE VANITY BOX"
Revue
Featuring—
WILL HAY and MONA
VIVIAN.

6-40 WILLESDEN HIP. 9-0

Original and Up-to-date
"P's and Q's"
Including—
EDWIN LAWRENCE,
PEGGY & LEN CHISHOLM,
STANLEY VILVEN,
WALTER WILLIAMS.

6-40 ROTHERHITHE H. 9-0

The South London Players
(Direction, Dorothy Mulford)
Present—
"A KING'S ROMANCE."

6-30 COLLINS'S 9-0

The North London Players
(Direction, Dorothy Mulford)
Present—
"THE TRAMP."

6-40 ILFORD HIPPO. 9-0

THE O'GORMAN BROS.
DORRIS DENE,
FLORENCE YAYMEN,
CHRISTO & RONALD,
TOTO.

act, "Mrs. Honneck and Pecker's Return," were at once on good terms with the audience, their songs being pleasing, especially "In Our Happy Courting Days." The Two Bobs proved as popular as ever; Charles Ulrick delighted everyone with his clever balancing of pole and barrel; Van Dock amused and amazed with his cartoons; and the Vardell Trio suited all tastes in a comedy specialty.

"SPEED," At Walham Green.

"Festina Lente," says the adage, but if a revue is going to get over these days it has got to move. To say therefore that the bright revue seen at the Granville, Walham Green, this week lives up to its title, is to pay it one of the finest compliments in the business. Yet such is the case. Nimble dancing, smart patter, cheery singing and a general disposition not to linger unnecessarily over anything unimportant all mark the show as a very useful production.

Amid a series of pleasant seaside settings, a talented cast carry on the good work in fine style. The two comedians, Mr. Cyril Dunn and Mr. Billy Dour, reel off the most ingenious jokes by the yard. They present a fine contrast in styles and manufacture a laugh in every line. The joint task of juvenile lead and principal male dancer is also entrusted to safe keeping, that of Mr. Eric Le Fre (who is also responsible for the dances and ensembles). A remarkable acrobatic version of the "Inebriated Swell," which Eric puts in, is one of the most applauded items in the show. Aiding him in several items and also shining individually, both in song and dances, is Miss Rene Le Fre, whilst Miss Elsie Cowie creates a very favourable impression as a vocalist, particularly in a famous "I want a girl who will love me," which takes the form of a duet with the conductor, Mr. Claude Anderson. Various character parts are played by Mr. Fred Marston, and there is a sprightly troupe of dancers. "Speed" is presented by Billy Dour and Claude Anderson, and receives a splendid reception.

"THE DRAMATIST"

Revived at East London College.

In connection with Mr. Allardyce Nicoll's newly-established School of Dramatic Study and Research at the East London College, a series of performances of old plays has been organised. For the Session 1925-26 some of the comedies of the lesser-known dramatists of the period between 1750 and 1800 are to be revived, with professional casts at the College Theatre, and on Thursday, Nov. 19, a start was made with Frederick Reynolds' "The Dramatist; or Stop Him Who Can!" which was first produced for Mrs. Will's benefit at Covent Garden on 15th May, 1789.

Except for the famous one or two outstanding examples the period is a dull one in the history of English drama, and if most of the plays have been forgotten it is because they deserved to be. But the revival showed that if Reynolds had disciplined his writing and taken more care in telling his story, "The Dramatist" might have been regarded as a really first-rate comedy. The character of Vapid is a fine piece of creative work. When he is on the scene, there is life and vigour in the play; the spirit languishes, however, over the intrigues of Lady Waitford and the pompous Lord Scratch and the love affairs of Louisa Courtney, the languid Ennui as the too easily resigned Harry Neville.

Although every character and incident are elaborately explained by naive soliloquies, the plot remains exceedingly obscure. The only interest is in Vapid, the "dramatising hero," who sees everything with an eye to its stage effect, and works it all round to a big situation or a fine exit. In the words of the Prologue (which was spoken with delicious point by Miss Marie Ney):

"At every House with Incident he meets,
And thinks he sees Processions in the streets;
In Common Life will Unties expect,
Looks up to Politics for stage effect;
And so mislaid, that if his wife should die,
'She's made a charming exit' he would cry."

If Reynolds had managed his own plot as ingeniously as Vapid maneuvered himself into that curious ineffective collection of people at Bath what a good play it would have been. Even now, especially in the last act, there are many joyful moments. The scene in the last act when Vapid is gathering up the threads of his human drama and tells the hesitating Neville to go to Miss Courtney in order that the "unity of action" may be preserved is extraordinarily amusing.

Mr. Norman V. Norman as the dramatist was responsible for a wonderful piece of acting; so fresh and spontaneous and so ingeniously enthusiastic. He lifted the whole play to a high level of superb comedy, and although there were many dull moments in the evening there were none when he was on the stage. This fine, spirited, buoyant performance deserves to be seen again. Mr. Bruce Belfrage had the next best part as that irresponsible young man from Italy, Florville, and he acted with light-hearted gaiety. Miss Marie Ney did all that was possible with Miss Courtney, and Miss Sirene Skilbeck (Continued at foot of next column).

"LOVE, LIFE AND LAUGHTER," at Southampton.

The revue produced by Maurice Cowan at the Hippodrome, Southampton, on Monday, Nov. 30, entitled "Love, Life and Laughter," will live up to its name. It is a splendid production and rightly described as the revue of the century, for there is no end of harmony, love-making and laughter—in fact, a perfect torrent of laughter. It received a most enthusiastic reception from the Hippodrome patrons, who gave a cordial welcome to an all-star cast, which included such popular artists as Fred Barnes, Nor Kiddie, Aimee Bebb, Frank and Vestal, and charming Miss Vanwy Chard, who gave full effect to the tuneful music by Wolsley Charles and the delightful lyrics by Fred Rome. The dresses and scenery are gorgeous, and an interesting feature of the production is the engagement of J. W. Jackson's English dancers, who score from start to finish. The opening performance went with wonderful smoothness, and there is no doubt that "Love, Life and Laughter" will have a long and successful career in London and the provinces.

Fred Barnes, who makes his first appearance in revue, scores all along the line. Perhaps his greatest hit is made with his song-scene, "On Mother Kelly's Doorstep," in which he is assisted by Vanwy Chard, a delightful singer, and the girls. Other successes in which he scores are "Sunny Havana," "Louisville," and "Araby," which are all beautifully staged. The comedy element is well sustained by Nor Kiddie, a comedian who scores all along the line. His eccentricities throughout are wonderful, and the Swan dance in the final cameo absolutely brings down the house. This is followed by Frank's "Tally Ho" dance, à la Charlie Chaplin, and the whole show ends in a blaze of glory in which the entire company participate. A special word of praise must be given to Aimee Bebb, whose comedy is always acceptable. She is capital in her comedy song, "I Should Like to Know What It's Like," and her artistic efforts during the evening are rewarded with the heartiest applause. Then we have a wonderful football scene by Nor Kiddie and Aimee Bebb, which tickles the audience immensely.

One of the best cameos of the show is "The Listening Out," in which Nor Kiddie scores as the loud speaker. It is a scream from start to finish, and goes with a bang. "My Dream Home" is a delightful song sung most artistically by Vanwy Chard. A special feature are the wonderful dances and ensembles staged by J. W. Jackson, and the stage management of Albert Goodwin is excellent. The musical director, Tom Lewis, conducts the tuneful music with skill, and great praise is due to Frank Masters, the Hippodrome's own stage manager, who worked untiringly for the success of the production. Mr. J. H. Gerald, the general manager of the Hippodrome, was loud in his praise of the production, and the audience were delighted with the first performance of "Love, Life and Laughter."

THEATRICAL EMPLOYERS REGISTRATION.

The Necessity for Advertising.

It cannot be too strongly emphasised that if theatrical employers want to operate under the Theatrical Employers' Registration Act, which comes into force on January 1st, the latest times they can advise their intention to so register are Wednesday, Dec. 9 or 16. A copy of each issue of the newspaper in which the notice is inserted should be sent to the registration authority with the application form for further registration.

If employers should fail to take advantage of these two advertising dates, they cannot operate under the Act until a week later than Jan. 1. They must advertise in two consecutive issues immediately prior to the date on which they start to operate as an employer.

The cost of registration is £2, and there is only one payment to be made. Application forms for registration can be obtained from His Majesty's Stationery Office, Adastral House, Kingsway, London, W.C.2, or 28, Abingdon-street, London, S.W.1; or York-street, Manchester; or St. George's-crescent, Cardiff; or at 120, George-street, Edinburgh; or from any bookseller of repute. If in the London area, the employer must register with the London County Council.

(Continued from preceding column).

was fairly sprightly as Marianne. There were weaknesses in the rest of the cast, and the consistently dim lighting did not help matters.

Mr. Patrick Kirwan, the producer, might have speeded up the opening scenes, and he should have avoided the property trees placed at the players' entrance. The contemporary music, rendered by Miss Anne and Messrs. Berrisford, Bingley and Mayes, was delightful. "The Dramatist" has been published by the Oxford University Press (1/- net).

DRINKS IN MUSIC HALLS.

A VICTORY FOR COMMON SENSE.

Yesterday afternoon the London County Council met to consider applications from seventeen theatres and music halls, for the removal of the clause in their existing licenses which precludes the sale of intoxicating liquors. The Theatres and Music Halls Committee of the Council recommend that this condition should be altered to read "that no intoxicating drinks shall be sold or consumed in the auditorium." With this condition so amended these places of entertainment could apply to the licensing justices for licenses to instal bars similar to those already possessed by other houses.

As we go to press we learn that the London County Council decided by a show of hands to allow drink bars in the Music Halls.

After the show of hands a Division was taken, when 75 members voted for the recommendation, and 52 against.

"THE NEW SPLINTERS,"

At the Alexandra, Stoke Newington.

Excellent as were the previous editions of this production, the Splinters have surpassed themselves in the present effort. Some changes appear to have been made in the original company, but they are all for the better, while the two principals, Hal Jones and Reg. Stone, more than maintain their popularity. Everything is new as regards scenarios and lyrics. Ear-haunting melody pervades the whole programme, and, in the scene of "The Strolling Players," there is exquisite cello playing by Gordon Blackford and wonderful whistling by Henry Eades. Hal Jones takes the lead in the mirth-provoking episode, "Politeness," as it might be in the police court, the prize fight and the Army. In "Passports" he and Reg. Stone show a sense of rich comedy, the latter's French girl being perfect. In single numbers, the big guest hit is Hal Jones' singing of "Swistle's Nix Milk," a truly comic lay. A charming ensemble is "Gretna Green," in which Richard Nellor sings charmingly as the blacksmith. Another fine feature is "Dancing," in which old-fashioned ballroom dancing is performed to the accompaniment of vocal melody by "all concerned." Of the troupe of some two dozen artists—half of whom are not merely perfectly made up in feminine garb, but give a complete study in voice, gait and mannerisms of the softer sex—all seem to be quite good. Space will only permit mention of Charles Gordon, Val Fenton, Herbert Douglas, W. B. Wilby, Roy Bing and Willie Gonn.

"A WEEK'S PLEASURE,"

At Croydon Empire.

At the Croydon Empire this week, Mr. Archie Pitt is presenting the revue, "A Week's Pleasure." With nine very original scenes, an excellent chorus, plenty of fun and tuneful melodies, the revue is a great success, and the audience is kept in a state of mirthful excitement throughout the show.

Mr. Pitt has the services of a most competent cast, headed by Betty Fields, Walter Amner, June Stirling and Harry Gould, who contribute greatly to the success of the show. The Thirteen Bushys, skilled youth-musicians, are a valuable addition. The revue is drawing big audiences, and well deserves the welcome it gained on Monday.

MUSIC HALL LADIES GUILD.

The committee of the Music Hall Ladies' Guild wish to thank the following for donations towards the Ball Fund—A. Friend, £20; Sir Thomas Lipton, £5 5s.; Lord Dewar and Sir Travers Humphreys, £2 2s. each; Harold Seyd, Esq., £1 1s.; (per Miss Lottie Albert) A. E. Woodgate, Esq., and the Stamford Hill Ladies' Guild, £3 3s. each; Miss Gertie Gitana and Mrs. Fred Kitchen, £3 each; Dion Bonicault, Esq., and Talbot O'Parrell, Esq., £2 2s. each; Sir Harry Lauder, £2; Percy Linden, Esq., William Galanski, Esq., E. H. Bostock, Esq., L. Selby, Esq., Fred Duprez, Esq., Michael L. Lyon, Esq., Sir J. Martin Harvey, Charles Penrose, Esq., Eugene Judge, Esq., J. W. Rickaby, Esq., Leon M. Lion, Esq., Miss Violet Lorraine-Joyce and Leslie Honson, Esq., £1 1s. each; Owen Nares, Esq., Ristori, and Tom Arnold, Esq., £1 each; Thorpe Bates, Esq., J. H. Mitchell-Hill, Esq., Miss Violet Vanbrugh, Billy Danvers, Esq., and Mrs. S. Barling, 10s. 6d. each; Miss Alice Delysia, 10s.; (per Mrs. Jack Lane) R. W. D. Daw, Esq. (of Daw's Shipping Agency), £1 1s., and Leslie Weston, Esq., 10s. 6d. each. Mr. Robb Wilton is thanked for a donation of £1 10s. towards the Children's Christmas Dinner Fund, and Miss Mabel Mavis 5s. Miss Florence Dwyer is thanked for 15s. 2d. collected from "Marguerite" Company.

Among those who have taken tickets for the supper and dance to be held at the Savoy Hotel on Sunday next are: Sir Oswald Stoll, Sir Harry Lauder, Miss Sophie Tucker with a large party, Mr. Ernie Lotinga, Mr. Archie Pitt and Miss Gracie Fields, Mrs. George French and party, Mr. and Mrs. George Elliott, Wee George Wood and party, Miss Jenny Hartley, Miss Lena King, Mr. Linton Carson, Mr. Harry Preston, Mrs. Harry Bawn, Mr. Lawrence Wright, Messrs. Francis Day and Hunter, Chappells, Keith Prowse, Miss Anna Dorothy, Mr. and Mrs. Charles Austin, Miss Hetty King, Mr. and Mrs. Jack Lane, and many other well-known people in and out of the business.

FROM THE PROVINCES.

(Continued from page 5).

THE PAISLEY Musical and Operatic Society is in possession of the Paisley Theatre, the week-end giving excellent performances of "The Mikado," by permission of R. D'Oyly Carte. At the Rink Variety Palace are Jimmy Law and his Six Supremes, a a long first lesson on Voice Production. It being understood that I may have a free audition and personal advice at your Vocal Studios if I desire it.

MacDonald and Young are presenting "The Street Singer" in at the County Theatre, Reading. The Company includes Miss Maisie Bell, Miss Juliette de Gai, Miss Daisy Revett, Miss Elizabeth Vaughan, Messrs. J. Carodous, Hilary Fisher-White, Leon Simkin, and Leonard Stanley with a great singing and dancing chorus. Stuart Lawrence and Vivian Palmer's Production "Running Riot" is the attraction at the Palace Theatre. The cast includes: Stan Paskin, Horace Kenney and Nellie Turner in the principal parts, supported by a numerous and efficient company.

The reputation which "No, No Nanette" has gained resulted in such a rush to book seats at the Theatre Royal, ROCHDALE, for this week that every seat was taken the whole week within a few hours, and it was necessary to give an extra matinee on Tuesday afternoon. After seeing this captivating musical comedy, as played by MacDonald and Young's Company, one cannot be surprised that it has swung its way into such popular favour. Gladys Cruickshank makes a charming Nanette, and Hal Gordon as Jimmy, and Frank Hector as Billy are responsible for a great deal of fun. At the Royal Hippodrome, Rochdale, Jack Taylor presents "The Palace of the Four Seasons," a new musical comedy, twice nightly, with a talented cast. The varieties at the Empire Hall are presented twice nightly by Norman White with his musical mystery the "Autoson."

At the SALFORD Palace, Archie Pitt presents "Mr. Tower of London." Included in the cast are Barbara Borchers, Joyce Albert, H. Grant, Arthur Scott, Pauline Anderson, Joe Mitchell, Stanley Darwood. Specialities given by the Tower of London Dancers, at the Hippodrome, Rochdale, Leonard presents the revue, "Some Show," featuring Jen Latona, Kitty McShane, Arthur Lucan, Verne Morgan, Dave Irwell, Peggy Warren, Charles Brazier, George Gorey. Specialities by Reg Wakefield and Olga Batty and the Margos twelve nippy dancers.

At the Opera House, SCARBOROUGH, "A Pair of Silk Stockings" is being played by Mr. Stanley Ravenscroft's Company, which includes Stanley Ravenscroft, G. Powis Griffiths, Hubert Bonneton, Leslie Harcourt, Leslie Lattimer, H. Vernon, Clara Widdicombe, Adrienne Yates, Colette Beaumont, Freda Gerard, Agnes Kingston, S. Freeland, and Elizabeth Brundage.

At the Theatre Royal, SMITHWICK, Western Productions present "Pledges," an Irish Jewish Musical Comedy Revue. The cast includes: Barney Lando, Sam Isaac, Goldman, the Pavanbrocker, Sam Rayne as Conn, The Merry Irishman, Barry O'Neill, Tom Marshall, Billy Bland, Walter Tabart, Myra Ansell, Ivy Grant, Emma King, and the Killarney Girls. At the Empire, the varieties include the Benedetti Bros., comedians and violinists; Wee Rosie, child soprano and dancer. "Ragtime Rag Picking Rag Painter," and James Green, burlesque entertainer. Also pictures.

At the Empire Theatre, SOUTH SHIELDS, Arthur Gibbons presents Nan Marriott-Watson in "The Pelican," in which she scores a great success, and receives able support from Aubrey Mallieu and a powerful Company which is under the direction of Frank Marriott Watson. "Home Once More" is staged by the Alexandra Players with Valerie Bellamy as a sweet and dainty Mary Gairrath.

At St. Michael's Hall Messrs. Fowler and Brock, Ltd., present "The Man from Toronto," under the able direction of H. G. Lovers, who also plays Bobby Ollmour in a fine spirit of comedy and with clear articulation. Mr. J. Kirley shows artistic restraint in the title role, and makes the part very real. Miss Anderson is excellent as Mrs. Calhorne, and Mr. F. Tully contributes a neat character old man study as Mr. Priestly.

At the Theatre Royal, ST. HELENS, the St. Helens Amateur Operatic Society present "Merrie England" and "The Geisha." At the Hippodrome, popular

IMPROVE YOUR VALUE AS AN ARTISTE.

You Can Do So On Tour.

There are very many artistes and members of choruses—more particularly in the Variety Profession—who have really good voices of excellent quality. Unfortunately, however, their voices do not earn for them anything like the amount they should. The reason is that they have not been properly trained and produced, and faulty singing proves a bar to the artistes' advancement and really great success. Even a comic singer is more acceptable to an audience by reason of being able to sing effortlessly and well. And a properly produced voice prevents that fatigue and strain of the vocal chords which so many experience.

The cost of tuition by eminent professors, however, would be prohibitive and also impracticable to a touring artiste. But the new WESTMINSTER COURSE of SINGING which has been arranged and compiled by Foster Richardson, R.A.M., the famous Operatic Vocalist, in conjunction with numerous leading teachers, reveals to all

THE SECRETS OF VOICE PRODUCTION EMPLOYED BY THE MASTER SINGERS OF THE WORLD.

It does not matter whether you have already had lessons in singing or whether you are an established artist or a member of the chorus, you will find in this course many points about the control and production of the voice which have never before been made public. The lessons are not the opinion of one teacher, but contain the combined knowledge of a group of the greatest professors of the art of singing, and by means of it everyone can improve their voice.

The lessons are recommended by such eminent Musical Authorities and singers as Sir Thomas Beecham, who says "The System is as Simple as it is Sound," and also by Norman Allin, Edna Thornton, Percy Pitt, William Heseltine, Madeline Telfy Davies, Frank Webster, Professors Townyn Thomas and others.

You will find this Course worth many times its small cost and which may be paid by easy instalments if required, and if you are in any doubt as to its value to yourself we will gladly give you

FREE PERSONAL ADVICE AND AN AUDITION

if you desire it. Use the coupon below and by return we will send you the deeply interesting book "The Magic Power of the Voice" and a long first lesson on Voice Production. You can thereby test the value and simplicity of our method at your leisure.

SEND THIS COUPON IN TO-DAY.

To the Manager, The Westminster Correspondence Schools, 36, Alfred Place, Tottenham Court Rd., London, W.C.1.	"THE ERA," 25, Abingdon-street, London, S.W.1.
I enclose herewith P.O. for One Shilling for which please send me, without further obligation, your book entitled "The Magic Power of the Voice," and the first lesson on Voice Production. It being understood that I may have a free audition and personal advice at your Vocal Studios if I desire it.	
NAME	
ADDRESS	
(Please state whether Mr., Mrs., or Miss).	

LARGE REHEARSAL ROOM AVAILABLE.

Ring MUSEUM, 2004

Norwood and Streatham Operatic Society,

In "The Gondoliers."

The Norwood and Streatham Operatic Society's performance of "The Gondoliers," at the Streatham Hall, reflected every credit on the Society. Mr. W. Brackenbury Berkeley, who produced, did his work well. The costumes and scenery were effective, and the ensemble singing quite good, and the orchestra, under the direction of Mr. Percy S. Bright, lending aid throughout.

Mr. J. D. Davies' comic characterisation as the Duke of Plaza-Toro was admirable; his mannerisms are distinctly quaint, and he worked hard, and to purpose, all the time. Miss A. Passet made a pretty Casilda, and used a delightful voice to advantage in the various numbers; and another outstanding vocal effort came from Miss D. Banks, as Tessa. Mr. J. P. Amis, as Luiz, had a good duet with Miss Passet, their voices blending remarkably well. Mr. E. L. Gibbins did well as the Grand Inquisitor—as was quite impressive. Mr. G. Cross and Mr. J. Garland, as the two gondoliers, both sang and acted well, and with well-varied restraint. Mrs. A. Ray made quite an amusing Duchess, and Mrs. C. A. Rogers was effective as Inez. Other parts in the hands of Messrs. A. J. Wood, L. Parkinson, F. W. Holland and A. C. Styles, and the Misses C. M. Lawless, V. Munford and W. V. Stevens, and Mrs. M. West, were quite satisfactory.

Golfers' Monthly Medal.

The December Monthly Medal Competition of the Vaudeville Golfing Society will take place at Combe Hill on Friday, the 11th instant. Considerable interest still continues to be taken in the royal and ancient game. In fact, until the snow fell last week, the Vaudevillians were frequent visitors at the various affiliated clubs.

Horace Sheldon celebrated his birthday last week by running out to Combe Hill with Harry Barratt, whilst Jack Henschel and Billy Bleach are often to be seen at Harrow at the week-end.

Eric Woodburn.

Mr. Eric Woodburn, the rising young baritone, added further to his laurels last week. He stepped into the breach occasioned by Mr. Robert Chisholm's illness and sang, at a few minutes' notice, that wonderful French song, "Le Réve Passe," in the Folies Bergere Revue at the Palladium. Eric received compliments all round.

"Cuckoo Love."

This is a delightful little song from the musical play, "A Week End." Its neatly-turned verses are by Walter W. Ellis, its music, with a rocking, lulling rhythm, is composed by Theo. Ward. The melody, both of verse-part and refrain, is pretty and dainty. Miss Lily Burns sings the song, which is suitable for all sopranos.

Actors' Church Union.

The next monthly "At Home" of the Actors' Church Union will be held to-morrow (Thursday) at the Theatre Girls' Club, 59, Greek-street, Soho, from 4 to 6 p.m. There will be dancing. All members, etc., within reach are reminded that they have a standing invitation and can bring a friend.

When you and I were seventeen

VALSE MODERATO.
When you and I were seventeen And
FRANCIS, DAY & HUNTER LTD.
138-140 CHARING CROSS ROAD,
LONDON, W.C.2.





East Ham Palais De Danse.

To the many laurels they have won in other directions, Victor Vortzanger and his Band can now add that of having made this Dance Hall the first Palais de Danse in Greater London to have its music broadcast. The unqualified success attending Mr. Vortzanger's first entry into this fresh field has led to the development of the idea and it is now becoming a regular feature.

From a programme recently broadcast, the following waltzes were, Mr. Vortzanger states, outstanding successes:—"Loving Lullaby," "Babette," "Wondering," and "The door of my dream." The popular fox-trots given on this occasion included:—"Sunny Havana," "Temple Bells," "Normandy," "Indian Love Call," "By the waters of Minnetonka," "Angry," "I'm always longing for you," and "My Sugar."

In addition to these numbers the following fox-trots are in constant demand here:—"Paddlin' Madelin' Home," "Save your sorrow," "Hong Kong," "Sally's come back," "Let it rain, let it pour," "Seminola," "San Francisco," "Driftwood," "Capehagen," "When my Sugar walks down the street," "I know that somebody loves me," "Bouquet," "Alabama bound," "The end of the road," "I'll see you in my dreams," "Toy drum-major," "Chick, chick, chick."

chicken, "Everybody loves my baby," "Darlingest" and "Pango Pango Maid."

Of the popular waltzes frequently played, mention may be made of "When you and I were seventeen," "Colorado," "Shadowland," "Poeme," "Close in my arms," "A message from Missouri" and "The Melody that made you mine."

Brixton Palais De Danse.

The patrons of this popular Dance Hall have recently been in the throes of competition heats, which are drawing large and enthusiastic crowds. Blackburn's Dance Band has been making many new friends in this connection, and Mr. Blackburn and his combination were recently the recipients of thanks from the competitors for their splendid rendering of the test numbers.

Of the popular waltzes featured, mention may be made of "Poeme," "Silver Moonbeams," "Colorado," "When you and I were seventeen," "Sleepy Honolulu Baby," "Shadowland," "Bouquet" and "Loving Lullaby."

The outstanding tango successes included:—"Madre," "La Mantilla" and "Spain."

This fine Dance Hall must be one of the largest on the outskirts of London and should fill the requirements of the rapidly-growing district surrounding it. Dance Bands so excellent as that under Mr. Bun Fisher's direction will most certainly not keep dancers away.

ing may be mentioned:—"Colorado," "When you and I were seventeen," "Shadowland," "Poeme," "The melody that made you mine," "Loving Lullaby," "Babette," "Close in my arms" and "A message from Missouri."

Hounslow Pavilion De Danse.

A well-selected programme, given by Bun Fisher and his Band, at this establishment recently included the following fox-trots:—"Fair-weather love," "Peter Pan," "Toy drum-major," "Copenhagen," "Sunny Havana," "Alabama bound," "Driftwood," "When my sugar walks down the street," "Florida," "Bouquet," "Seminola," "The end of the road" and "San Francisco."

Of the popular waltzes featured, mention may be made of "Poeme," "Silver Moonbeams," "Colorado," "When you and I were seventeen," "Sleepy Honolulu Baby," "Shadowland," "Bouquet" and "Loving Lullaby."

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"Waiting for the Moon," "I Wonder Where My Baby Is To-Night," and "My Pal Harry."

Isam Jones is still with his celebrated orchestra delighting members of the Kit-Kat Club, his own delightful composition, "I'll See You In My Dreams," being in constant demand. Messrs. Francis & Day have placed it with many notable pantomime producers and artists.

Zoe Corner, the leading lady of "Puzzles," is scoring this week at the Opera House, Dunfermline, with "When You and I Were Seventeen." Dorothy Leigh, the vocalist of the Femina Quartette, is on tour, continuing her success with both "I'll See You In My Dreams" and "The Melody That Made You Mine."

Sophie Tucker's repertoire of Francis & Day's hits at the Alhambra this week includes, besides "Ukulele Lady," the recently-issued song entitled "I Ain't Got Nobody to Love." Minnie Nolan is continuing the success achieved by her with "Ukulele Lady" in "The Punch and Judy Show" Revue at the Hippodrome, Newcastle.

Cissie Sullivan, at Blackpool last week, scored her usual hit with "Let It Rain! Let it Pour!" (I'll be in Virginia in the morning).

"Yearning" and "Ukulele Lady" remain outstanding hits with Jack Hyton and his band at all engagements.

Keith Prowse.

The firm's three big panto numbers are:—"If You Knew Susie," "Peter Pan," and "Alabama Bound." These numbers have been fixed for practically every important panto, and producers and artists who have not yet definitely fixed on their numbers are invited to write for copies of our big three.

The O'Gorman Bros. continue to score with "Alabama Bound," and are receiving much applause at the Holborn this week for their original rendering of the number.

At the Alhambra, Sophie Tucker has two winners in "If You Knew Susie" and "Does My Sweetie Do—And How."

The London Band at Wilkesden are scoring with "If You Knew Susie" and "Alabama Bound." Tucker, on the same bill, also gives his own inimitable rendering of "Alabama Bound."

Hilda Glyder is making a great hit with "Dum-Dum-Dumny" at the Palace, Manchester, this week.

Britain's premier male voice quartette, "The Gresham Singers," are at the Victoria Palace this week, where they are charming their audiences with their delightful singing of "Lassie O' Mine," "Indian Dawn," and "The Clock is Playing."

Naut and his golden serenaders make a terrific success at the Alhambra, their playing of "Alabama Bound" being one of the most loudly applauded items.

Leon de Valois is making a hit with "Sanctuary" and "Dear One" at the Coliseum, Leicester.

Ruby Mildred writes: "Alabama Bound" is the special feature number

in "Are You Listening?" Revue, as featured by the Twelve Radio Girls.

The Clifton Sisters report continued success with "Alabama Bound" and "Africa."

Walter Read, of the "Frolics Concert Party," says: "We are featuring 'Alabama' and 'Susie,' which we find to be two real winners."

The St. Martin's Productions produced their new revue, "Let It Rain," at the Hippodrome, Leeds, this week. Four K.P. numbers are included in this production, and are proving highly successful—"Susie," sung by Anna Dorothy; "Twilight," by Dorothy Langley and Gerald Osborne; "China Girl," Dorothy Langley and chorus; whilst "Collegiate" is the big song and dance production number.

Bert Johnson, producer of "Fun-beams" Concert Party, reports: "Made a great hit this week with 'Susie,' 'Peter Pan,' 'She is Such a Nice Girl,' 'Baby Grand,' and 'Cheerio,' which I still use as my opening chorus, and these numbers went great."

Marjorie Fox has been singing "Dear One," a new ballad by Emmett Adams, for the last few weeks, and says: "This is one of the best numbers I ever had the pleasure of singing, and never fails to procure for me an encore."

Edgar Curtis, the Lilliputian wonder, has introduced "If You Knew Susie" into his act with instantaneous success.

Constance Riden, the possessor of a charming soprano voice, who is with "Explosions" Revue, takes the public fancy with her delightful singing of "Sanctuary" and "Just for Awhile."

"Bells of the Sea" has been introduced into "Attaboy" Revue, the number receiving an ovation at the very first performance.

Artists are invited to call and hear our new numbers, or send 1/6, with professional card, for selection.

Lareine and Co., Ltd.

The leading pantomime producers are making full use of the firm's numbers. The items in greatest demand are the following:—"Tell All the World" (boy and girl duet), "Where Does the Candlelight Go?" (comedy), "Santiago" (production), "Poppy" (ballad), "Drink More Beer" (comedy), "Heartbroken" (ballad), "Japanese Blue Bird" (Oriental production), "Gee-Ge, Put Your Tongue Out," and "Oh! She Does Look Nice" (comedy).

Walter Williams, at the Alhambra last week, created a wonderful hit with "Tell All the World." Walter, with his delightfully persuasive manner, managed most successfully to get his audiences to join him in singing and whistling the chorus.

"Tell All the World" is now booked up for many of the leading pantomimes, but only a very limited number of permits are being issued for this particular number.

Glasgow, Manchester, Leeds, Birmingham, Bristol, etc., are amongst the towns where "Lareine" numbers will lead the way this Christmas.

The firm's big comedy hit is "Where Does the Candlelight Go?" (When You Blow It Out). It will be featured in all the principal pantomimes, by Jack Hylton's famous band and every other dance band throughout the country. All the leading Gramophone Companies are issuing "Where Does the Candlelight Go?" immediately.

"Santiago" is the new song fox-trot that is being sought after by many producers as their big production number. It combines a beautiful melody with an extremely clever lyric.

"Santiago" is one of Jack Hylton's big hits at the Piccadilly Hotel.

Amongst the bands giving great publicity to the firm's numbers are Jack Howard's Band and Hilda Ward's Band at Covent Garden, Emlyn Thomas and the London Band, William Shenkman's Original Buffalo Orchestra, playing at the London

Producers and artists are cordially invited to call and try over all the Club, etc.

Maurice Piena.

Readers will find on another page another of Messrs. Maurice Piena's offers of orchestral music. This time they are offering again five numbers, and, to advertise their new lines of mending tapes, a coil of mending tape in a decorated box, with a device for measuring and cutting the tape, is given free. The music consists of another overture by Zecro, "The Unfortunate Queen"; a pathetic heavy number by Gabriel Marie, entitled "Wounded Heart"; a long and pretty pastorelle number, which plays for over five minutes, entitled "Tranquil Swards," in 6/8 time, with running accompaniment and a broad middle movement; a Russian intermezzo, "Gretcheniki," by Akimenko, a typical light quick movement in Russian style; and a flowing number, allegretto moderato, by Molinetti.

In addition to the large rolls of mending tapes, this firm have brought out smaller rolls in decorated enamel boxes, with a special device for measuring and cutting the tape, with ordinary brown gummed mending tape, transparent tape, linen tape in any colour, at 6d. brown and 1/- transparent and linen. Complete refills may be obtained for these boxes at 1d. less than these prices. We have also been asked to draw attention again to the rehearsal rooms at the fine premises of Messrs. Maurice Piena, Ltd., where they have rooms with one and two pianos each.

Monday, November 30th, 1925.

Shepherd's Bush Pavilion.

Miss DORIS GASCOINE The MONSIEUR PIERRES well-known Tangoist. SIGNOR CARUSO PEVERI (Tenor). EDDIE LESLIE and his Band (From "The Music Box" Club). In a modern Tango presentation "TANGO MAID" All Com. "Ere" Office.

SONGS AND SINGERS.

B. Feldman and Co.

It is difficult to realise that in the short space of twenty-three days King Panto will have knocked on the door, and made his official entry. But difficulty or no difficulty, the fact remains that he will, and it is just as well that panto, folk should face the fact with out delay. Most of us are like the Christmas shoppers, who leave everything until the last minutes, but this can't be done where pantomime is concerned, for most wise artists become acquainted with the Feldman budget of song hits at the earliest opportunity. It is getting dangerously near the famous eleventh hour, and incidentally, the time for making one's selections is almost up. Therefore we say, before it is too late, call or write for "Seminola," "Buy Yourself a Broom," "Too Many Kisses," "Oh, Boy What a Girl," "The Baby Looks Like Me," "All My Dreams Are of You," "I Know That Someone Loves Me," "Wondering," "Yum-Tum-Tum," "Panama," "Comin' Home," and "Normandy," which are representative of the finest panto, times in years.

"Buy Yourself a Broom," the "Sweep your troubles away" number, was produced by those great artists The Versatile Three, at the Holborn Empire last week. The number, with its wonderfully catchy chorus, was an instantaneous success, and its reception marked it down as a certain panto, winner.

Another popular artiste who has taken up "Buy Yourself a Broom" is charming Evelyn Major, the star of John D. Robertson's "Reck and Ruin" revue. Miss Major handled her new broom hit in splendid style, and her artistic rendering brings enthusiastic applause.

That keen Feldmanist, Winifred Ward, writes to say that "Comin' Home" and "Yum-Tum-Tum" are both enormous successes for her. Miss Ward will, of course, be one of the panto, stars, and, as in previous years, she announces her intention of Feldmanising strongly, though to say which numbers she will be featuring wouldn't be fair.

Kathleen Destounel, the charming vocalist, is appearing at the Gaiety Theatre, Manchester, this week, where she is featuring with enormous success those delightful Feldman ballad winners, "Wondering" and "June Brought the Roses." In addition to these numbers, with which panto, Feldmanists are now familiar, Miss Destounel is singing, and incidentally introducing for the first time, a new ballad which is destined to become very popular. The title of this number is "What's To Become of Me?" and readers are advised to watch for further particulars.

Doris Ashton and her clever orchestra, appearing in "The Jazz Mistress," which opened at the Manchester Palace on Monday, are making a special feature of Feldman's great Indian song fox-trot, "Seminola." It is one of the hits of the production, and the band handles it in fine style.

Colin J. Campbell and his popular Pioneer English Concerting Band, appearing at the National Sunday League Concert at Islington, Empire on Nov. 22, made wonderfully successful features of "Seminola," "June Brought the Roses," "Shadowland," and "Stars and Stripes Medley." The first three numbers will be foremost among the pantomime winners.

Popular Bob Johnson, of the Feldman staff, is the fortunate possessor of an excellent voice and a breezy personality. Both are in great demand at present, and Bob is kept busy visiting various dance halls, where he features and sometimes broadcasts the leading hits. He will be paying a visit to West Hampstead Town Hall on January 9, on the occasion of a big dance organised by the North-West London Division of the British Fascists.

R. J. Wilde, who directs the Newtown Concert Party, reports enormous success with "Seminola," "Comin' Home," and "The Sea Hawk." "Seminola" in particular, is a regular riot, adds Mr. Wilde.

Harry Green, the versatile male comedienne, reports his continued success with "Seminola." His 9

Komedy Kids are working "Moon of Waikiki," "Jealous," and "Ophelia," with similar results. Mr. Green will feature our big Indian number in pantomime.

Harry Tollfree, the popular baritone, featured "June Brought the Roses," and "Ten Thousand Years from Now" at Eastbourne last week. Both were rendered in Mr. Tollfree's usual faultless style, and both were loudly applauded.

The talented Lilley Trio produced "Moon of Waikiki" in their refined vocal act, and are delighted with the instantaneous success which accompanied this delightful number.

That versatile artiste, Hilda Rowland, reports her continued success with "All the Nice Girls are in the Ballroom." In view of the ever-increasing popularity of the terpsichorean art, this is a number which will find favour anywhere at any time. Miss Rowland is with "Tonics" revue.

Cheery Victor King dropped us a line from the Palace, Plymouth, last week to say that he scored a big success with "Seminola." "Oh, Boy! What a Girl!" and "Buy Yourself a Broom." Undoubtedly the popular light comedian has a fine trio of winners here.

H. W. Hillier, whose production, "Joy of 1925," is a big success, reports that the charming soprano soubrette, Frances Maisie, is scoring all along the line with "Shadowland," "Mississippi Moonlight," and "Everybody Loves My Baby."

Lawrence Wright Music Co.

The Lawrence Wright Music Co. are inundated with requests for band parts of "Sunny Havana," "Bouquet," "Save Your Sorrow," "Tennessee," "Why Don't My Dreams Come True?" "Toy Drum Major," etc., and there is no doubt that all previous records will be broken with these wonderful hits.

Alice Watts broadcast "Cheating On Me," "Toy Drum Major," and "Why Don't My Dreams Come True?" from the Bournemouth station on Saturday last with very successful results. Miss Watts is under Fred Warden's banner this year in pantomime at the Gaiety Theatre, Dublin, when she will feature several numbers from the Wright catalogue.

Betty Yorke, who is at present playing in "Bed and Breakfast" Revue, reports a very big success with "High Street, Africa." Miss Yorke is also introducing "Paddlin' Madelin' Home," the new Wright success, into the revue during the forthcoming week.

Tom Gaydon, the popular baritone in the Coronas party, writes to tell us of the wonderful success he is making with "Sunny Havana" and "Araby," which he has been featuring for the last few weeks. Mr. Gaydon says it will be a long time before he will want to replace these winners.

We have received a very interesting letter from Bay Russell, who is playing in "Posh" Revue at the Empire, Hartlepool, telling us of the success of "Sunny Havana," which is sung by Miss Reith, himself and the chorus, with special lighting effects. Mr. Russell also sings with great success "Save Your Sorrow." Other big hits in the show are "Tennessee," "Paddlin' Madelin' Home," and "High Street, Africa." Surely a real Wright show.

Johnny Walker and his wee Mascot are making an enormous hit with the new Scotch number, "When the Bloom is on the Heather." Johnny says this is certainly "some" number to keep up one's spirits.

Anna Thayer, musical director with Kaki Co., writes that "Save Your Sorrow" is the biggest hit she has ever had. Miss Thayer says she is continually being asked for the name of the publishers of this excellent number.

The Gillow Sisters introduced "Ukelele Baby" into their act on Monday, and made an instantaneous hit with same.

Haig Bros. and Lever say "Save

Your Sorrow" is a terrific hit with their act, and request more Wright hits like this one.

Roy Buchanan writes in most enthusiastic tones regarding the wonderful success the Wright numbers are making in "Broken Biscuit" Revue. Miss Gordon has just introduced "Why Don't My Dreams Come True?" and made a decided success with this great number. Other numbers in Miss Gordon's repertoire are "Bouquet," "Save Your Sorrow" and "Close In My Arms," the latter number being done as a duet. Another Wright hit is being introduced into the show during the next few days, entitled, "We're All Jolly Good Fellows."

The Two Rascals (Charlie O'Donnell and Eddie Fields) broadcast from 2LO on Wednesday last, "Cheating On Me" and "Red-Head Mamma," two very strong numbers from the Lawrence Wright catalogue. They have received a number of appreciative letters regarding same.

Marjorie Fulton and her Tango Band are playing at the London, Sheriditch, this week, and the audiences encore again and again after their splendid renditions of "Sunny Havana" and "Babette."

"A Week's Pleasure" Revue, playing at the Empire, Croydon, this week, find their outstanding hits the new Horatio Nicholls successes, "Sunny Havana," "Toy Drum Major" and "Shanghai," and the big comedy song, "A N Egg, Some N Ham and a N Onion."

Talking about onions, comedians are reminded to procure a copy of "I've Never Wronged An Onion," George Bass' big comedy song sensation. This song should appeal very strongly to all comedians who have engagements during the forthcoming pantomime season.

An outstanding hit of Sybil Vane's act at the Coliseum this week is undoubtedly Horatio Nicholls' "Bouquet," which she renders in her own inimitable style.

On calling at the Empire, Stratford, this week, we were delighted with the enormous success the Two Bobs were making with "Paddlin' Madelin' Home" and "Hay, Hay, Farmer Gray." These two numbers were certainly put over by the Two Bobs in the "Wright" way.

"On With the Show," Fred Karno's new production, playing at the Empire, Nottingham, this week, find "Bouquet" and "Ukelele Baby" two very prominent successes in this excellent show.

Francis and Day's.

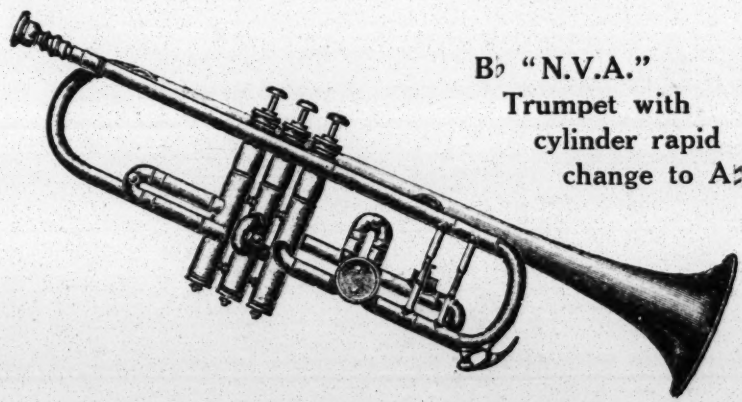
Sybil Vane is at the London Coliseum this week, delighting her admirers with the new waltz song, "Moonlight and Roses," which she sings in the same admirable manner that made "When You and I Were Seventeen" so great a hit in her capable hands, the pianoforte accompaniment by Leon Donque heightening the tout ensemble to an unsurpassable degree of excellence.

Fred Barnes and Vanwy Chard are this week appearing at the Hippodrome, Southampton, in the new revue, "Love, Life and Laughter," the former artist specially featuring "On Mother Kelly's Doorstep," an item that will figure largely in forthcoming pantomimes, as will likewise "The Tale of a Guinea Pig," which Mr. Barnes is also essaying. Vanwy Chard's songs in the revue include "My Dream Home" and "When You and I Were Seventeen."

Gracie Fields' singing of "Our Avenue," which created so much laughter at the Grand, Clapham, last week, in "By Request," as did "You Ought to See the Old Folks Now," also rendered by her, has created a brisk demand for the same. Other Francis & Day numbers in the production include, beside "Could Lloyd George Do It?" delivered in conical fashion by Cedric Miller, "Yes, Sir! That's My Baby" and "I'm Gonna Charleston Back to Charleston," sung and danced with spirit by the Pitt Girls.

Layton and Johnstone's current budget at the Alhambra includes such novelties emanating from the firm as

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America's Best Re-Specks.
Paul Specht, the American (he comes of Pennsylvania Dutch stock), believes, according to Walter Danrosch, that "for a space America can guide the musical development of the world if she gives her latent talent a real chance to develop." But he also declares that "the young English musician is twice as competently prepared for his profession as the American." He adds that he has noted a thousand per cent. improvement among our musicians this year over last. It would seem, therefore, that the Yankee youngsters will have to pull up their socks to compete with our sax. Paul ought to know, for he has thirty bands playing in America and quite a respectable number in Europe.

Tango v. Twang.
A Chelsea correspondent agrees that the tango is not yet dead. He says: "If the tango was played by proper combinations, it would progress still farther. As it is we have the eternal

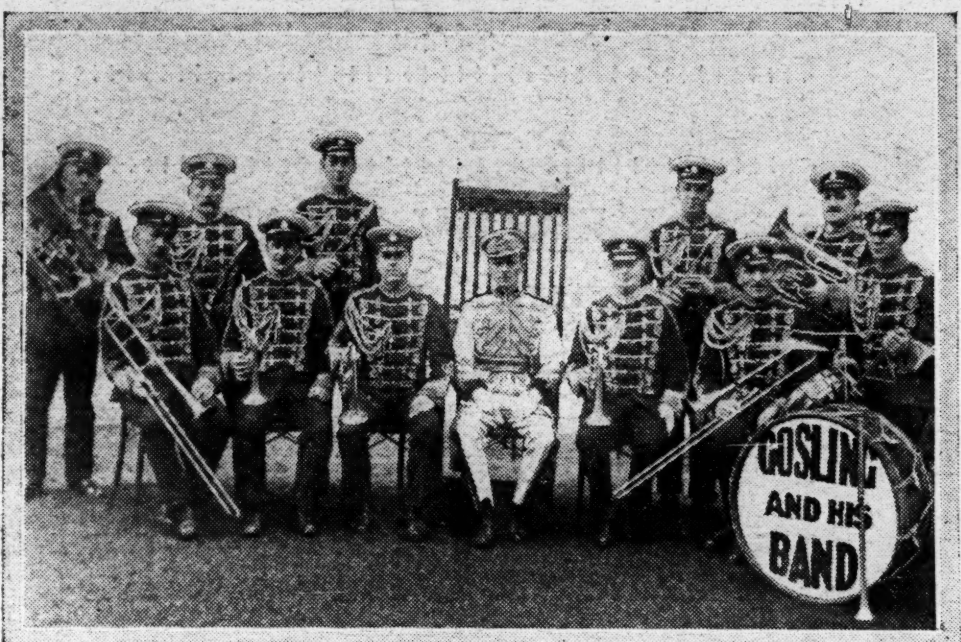
With the B.E.E. on Tour.
Hallerton Shaw has secured a year's contract for one of his well-known ladies' orchestras with the travelling British Empire Exhibition, which commences a tour of the principal towns in the United Kingdom, under the auspices of the Empire League, on Friday. The band of ten includes his wife, Miss Doris Hallerton, the talented flautist and piccolo player. The Exhibition will open at Southampton on December 4, and will remain there until December 12, after which it goes to Bournemouth.

At the World's Fair.
Harry Gosling, and his well-known band, will again be seen at the World's Fair, Agricultural Hall, Islington, for the third year in succession. In his band of 14, he is introducing Bach trumpets. Before coming to England, Harry, who is now 32, spent many years in the States with some of the foremost travelling circuses. He received his musical

distinction of being one of the first to introduce the real jazz element into dancing in South Wales, and judging by reports the natives have developed that "Oliver Twist" feeling.

Pep at "the Pop."
The Coney Island Band, under the direction of F. Spreadbury, at the Popular Café, were previously at the Strand Corner House. This combination of five is one of the best jazz ensembles I have heard. Cayolotti (the younger) is the tenor sax, Nibbo the trumpet, Bishop the drummer, and Spreadbury himself is at the piano. Their musically appreciation of syncopated numbers suggests a marked capacity for classical works, to which the leader is certainly no stranger. I hope, therefore, that visitors to the Pop, including my own humble self, may soon be privileged to hear the Coney Islanders disport themselves classically, as their talent deserves.

Excellent Effects.
Sid Lenton, sax., has returned from



jazz bands playing it—a case of not what the public wants, but what is given them. A properly equipped band is a very welcome change from the twang, twang, twang of the everlasting jazz players. At any rate, there is 100 per cent. more music in the average tango than there is in the average fox-trot. Naturally it would not suit some of our famous so-called musicians such as . . . (no names, Mr. Printer. We all like our little joke) . . . to allow a dance other than the fox-trot to become really popular. And that's that. A little hard on the jazz musician, and a little strange, perhaps, coming from a piano-accompanist. I do not concur in the percentage mentioned, but I do certainly think, as I have previously stated, that a tango can only be properly interpreted (especially the Argentine tango, which is the basis of all the others) by a specially equipped band, so that the plaintive appeal of the rhythm can be preserved.

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Off to Cork.
Douglas Lamb, one of Lepage's pianists who doubles sax., is taking a band from that organisation to fulfil an engagement at the Imperial Hotel, Cork.

Nottingham Palais.
At Nottingham Palais de Danse, the Savannah Band, under the direction of Sid Rubens (an accomplished violinist) are a great attraction. The band includes John Purslove, L.R.A.M., as trumpet. His son is the violinist with Howard Jacob's band at the Berkeley Hotel.

New Plant.
Lewins have installed new and elaborate saxophone plant at their Moor-street premises. They are very busy just now on the work of converting two-octave keys into automatic octaves. Two interesting novelties at this house are a trumpet mute with a mirror at the end which reflects the stage lighting, and a trombone megaphone on a stand which can be adjusted to set the megaphone in any position and at any height.

A Cardiff Broadcaster.
D. Muzikant, who took a London combination to Cox's Café, Cardiff, a fortnight ago, tells me that his venture has proved a great success. The band are broadcasting three times a week, and they make a feature of vocal items.

A Hint.
Cinema M.D.'s who are contemplating Christmas musical plans will find the Lyra edition of Arthur Seybold's Christmas Fantasy a great help. This edition covers most requirements, and it can be obtained from all music sellers.

Harmony at Hull.
Otby C. Moore, of Hull, tells me that his Merry Syncopators have just completed three years at the Ripon Hall, and that he is fully booked until 1927. He adds that one of his most successful numbers is "Susie."

The Lights of Llandudno.
The band organised by Karl L. Lemmie, the well-known sax., at the Palais de Danse, Llandudno, are making a great hit. Jake Hands, the pianist-leader, was a former member of the "Berenaria" and Biltmore Hotel orchestras, and he and his merry men are doing their best to initiate the Welsh folk into modern ideas of dance music. Jake!

The Trombone Four.
Harry Sharpe, late of Liverpool, is now touring. He is a particularly good trombone player, and a member of a trombone quartette which is always a popular attraction. Both he and his confederates are evidently determined that the name of Sharpe shall always illumine the scroll of trombonists.

Allwood.
Allwood, the talented sax., of the original Buffalo band, is now playing tenor for Jack Howard. And if you want to hear any yarns . . .

Alfredo.
Arthur Wilson is the well-known trumpet player with Alfredo at the Prince's. Philip Levy, who plays the tenor sax., in this band is joining Percival Mackay's combination at the new Ambassador's Club which opens next month.

Al Davison.
Al Davison and his Claribel Band are continuing their successful tour of the Halls. T. Hart, the sax. player, has joined them, thus bringing the saxes up to three. Dave Roberts and Dave Foss are the other two.

The Celebrity Five.
Micky Burberry and his Celebrity Five are playing at the Embassy Club, Liverpool, and report great success. I hear that Micky has recently been trying to teach Liverpudlians the saxophone!

Hoyle's Syncopators.
The Hoyle's Syncopators are very popular up Liverpool way, where they are attending some of the most important functions in the suburbs. The combination is under the direction of Nick Nicholson, who is an excellent singer.

New Tango.
The Cecil Lennox House have published a new tango, called "Tango Town," which is being broadcast by Varaldi. The number includes instructions on the dancing of the tango by Santos Casani.

At Newcastle.
Fenwick's Orchestra, consisting of piano, violin, sax., trumpet, banjo and drums (and a doubling capacity on several other instruments) are a strong attraction at Fenwick's Café, Newcastle-on-Tyne. The leader is William Tennent, an exceptionally good sax. player.

In Revue.
Norman Parry, whose band was one of the musical features at the British Empire Exhibition, is now in the "French Fun," which is at the Empire, Sunderland, this week.

Touring the Halls.
Harry Reso, late drummer of Moody's Orchestra, is touring the halls. He has with him Charles Kunz at the piano, Frank Wilson, trumpeting, and the Collins Brothers (from the Chez Henri Club) playing trombone and saxophone. A feature of the show is some eccentric dancing by Harry Reso, which, with the excellent support of the band, evokes the most enthusiastic applause.

Items of Interest.
Emlyn Thomas and his London Band are scoring further triumphs at the Willesden Hippodrome this week. E. G. F. Hilson and his Long Island Band are at the Brighton Club, Brighton, and are doing well.

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Henry Knowles of the Zenith Syncopated Quartette reports continued progress at Sheffield.

The new Dixieland Band are in great form on the third floor at the Coventry-street Corner House.

Van Dekker, leader of the well-known band at the Cricklewood Palais de Danse, is the composer of "There Ain't No Flies on Auntie," which Dix are handling.

Zamboni, the dancer, is touring with a specially formed tango band. He paid a flying visit to London from the States last week, and now he is in Paris.

Shenkman's Buffalo Orchestra at the Birmingham Palais de Danse are playing to record business. Shenkman has another band at the London Club.

Constable and Coombes, from the "No. No. Nanette" Orchestra at the Palace, are also appearing at the Cabaret Club, with Teddy Vyde, the tenor sax.

Sam Green, the well-known sax., is at the Cosmo Club.

Bert Lucas (of F. D. & H.) is away touring, and in his absence Mr. Chant is playing the part admirably.

Phil Thomas (of Feldman's) is not away touring, and in his absence they know where to find him.

Irrepressible Jimmy Campbell (of Campbell and Connelly) is broadcasting with Alfredo.

Stanley Ketchell has an excellent band at the Ideal Home Exhibition, Belle Vue Barracks, Bradford.

Musicians are invited to send me particulars of their movements or of any matter of interest to their confères in the profession.

Among the Latest.
F. D. & H.:—"Moonlight and Roses," Intermezzo Fox-trot adapted from Lenore's famous "Andantino in D" by Ben Black and Neil Moret.

"Over My Shoulder," Song Fox-trot by Vivian Ellis, a tuneful number with a special chorus. "Mercenary Mary," a Bob Wolly arrangement of the Fox-trot Song from the musical comedy. "Remember," waltz song by Irving Berlin and featured by José Collins. "Honest and Truly," Waltz Song by Fred Rose.

Feldman's—"Gayetyland," a selection of this firm's most popular successes. Ready to-morrow (December 3rd).

URBAN CLUB FOUNDER'S NIGHT.

There was a large gathering at the meeting of the Urban Club at Anderson's Hotel, Fleet-street, on Thursday last (Nov. 25), when Founder's Night was celebrated. Mr. E. C. Faché was the chairman, and the numerous guests included Messrs. Albert Toft, the distinguished sculptor, and Alfred Praga, the well-known portrait painter. The guest of the evening was the veteran actor, Mr. E. J. Odell, who, in spite of his 91 years, recited in spirited style "The Intoxicated Fly," by H. S. Leigh, and also sang an old love ballad with a tongue-twisting chorus that completely baffled the company when it came to joining in the chorus.

Mr. Toft presented to the Club a replica of his marble bust of Mr. Odell, and Mr. Praga a photograph of his recent fine portrait of the actor, suitably signed and inscribed. A varied programme included a lighting portrait sketch by Mr. S. T. C. Weeks, the hon. secretary of the Club, and some humorous lines by Mr. George Parbury, a noted "Savage." Musical honours were accorded Mr. Odell when, at ten o'clock, he took his departure for the Charterhouse.



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THESE

YUM-TUM-TUM

**ALL MY DREAMS
ARE OF YOU**

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**BUY YOURSELF
A BROOM**

PANAMA

HITS

NORMANDY

**OH! BOY,
WHAT A GIRL!**

NOW!

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